MUSIC IN IRELAND

A SYMPOSIUM

Edited by

ALOYS FLEISCHMANN

Foreword by

Sir ARNOLD BAX

CORK UNIVERSITY PRESS
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This is the first survey of the general position of Music in Ireland which has been attempted. It consists of a series of forty articles by eminent Irish musicians and by other authorities. It includes, moreover, lists giving details of the chief institutions, professional bodies, choirs, orchestras, music festivals, music clubs and societies, as well as a register of Music Teachers and of Cathedral Organists.

Sir Arnold Bax, the Master of the King's Music, recalls, in the Foreword, his experiences during his many visits to Ireland. The Editor, Professor Aloys Fleischmann, in a preliminary survey, sketches in the historical background.

The book is divided into three sections: Music in the Institutions; the Profession of Music, and Music and the Public.

To the music lover, as well as to members of the musical profession and of the trade, this book should prove invaluable.

Price

25/- Net.

MUSIC IN IRELAND



THE RADIO ÉIREANN SYMPHONY ORCHESTRA
Leader: Renzo Marchionni; *Conductor*: Lt.-Col. J. M. Doyle. Phoenix Hall, Dublin, February, 1952
(*Photograph*: *Dr. Gerstenberg*)

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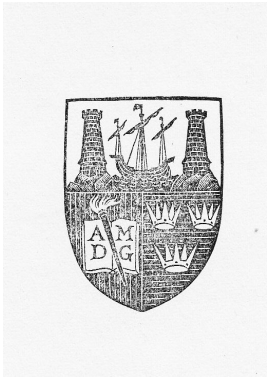
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Note on the Digital Edition of 2013

Aloys Fleischmann´s *Music in Ireland* was published by Cork University Press in 1952; it has been out of print for decades. The Fleischmann family discovered by chance that in 2003 the text had been scanned and placed on the internet in the USA. Had our permission been sought, we would have welcomed the electronic publication of the book, though we would have requested that the scan be proof-read beforehand.

The pages of the book were not reproduced as images, but scanned using optical character recognition software. This enables the use of search tools within the new text, but its recognition ability is far from perfect and proof-reading would have been essential to eliminate the numerous errors.

For this edition we have proof-read and re-formatted the American scan, endeavouring to restore the format of the 1952 Cork University Press edition as far as possible. The original page layout has been retained to facilitate quotation. However, it did not quite work out: the last line of most pages is not full; the sentence appears to break off in the middle; it continues on the next page. For this blemish we apologise.

Professor Harry White of University College Dublin has described Fleischmann´s *Music in Ireland* as constituting the beginning of professional musicology in Ireland. It provides unique and comprehensive insight into the condition of classical music in the country thirty years after independence. The thorough analyses compiled by 40 experts show what progress had been achieved since the founding of the state, but also the immense effort needed in all fields if music were to be brought into the life of the nation. We believe the book could therefore be of interest to researchers of 20th century Irish cultural history and have decided to place it on the Fleischmann website. The latter was set up as part of the 2010 Fleischmann centenary celebrations by the director of Cork City Libraries, Liam Ronayne, and Kitty Buckley, director of the Music Library, who has been expanding and developing the website ever since.

The publication of this electronic edition marks the twenty-first anniversary of Fleischmann´s death. We are grateful to Cork University Press for permission to place it on the Fleischmann website.

Ruth Fleischmann, Herford / Germany, 21 July 2013

Editor's Note

This book owes its inception to a suggestion made at a Council meeting of the Music Teachers' Association in Cork, and to the interest and willingness of Dr. Alfred O'Rahilly, President of University College, Cork, and Director of the Cork University Press, to sponsor its publication. After the book had been accepted by the Cork University Press, it was discovered that Mr. Max Hinrichsen, the London music publisher and proprietor of Peters Edition, had already announced his intention of publishing a book with the same title, as a companion to his publications *A History of Music in Scotland* and *Music in Wales*. Mr. Hinrichsen kindly agreed to waive his original plan and to publish jointly with the C.U.P., but several obstacles intervened, and it was found more practicable for the book to be issued solely as a C.U.P. publication.

The purpose of the book is to provide a documentary account of present-day conditions in regard to music in Ireland. Materials for historical studies dealing with music here are scanty, and the task of pin-pointing the present seemed more useful than any incursion into the past. Each aspect of musical activity has been dealt with by a contributor intimately connected with the subject, so that the actual level of conditions stands more clearly revealed than if the one writer were to attempt to cover the entire field. Information is accordingly provided on the one hand for those whose duty or interest it is to raise the standard of music here, and on the other hand for the historian of the future. Some of the articles overlap to a certain extent, but as the book will scarcely be read as a whole it seemed desirable that each article should cover all that pertained to it. Art knows no boundaries, and Northern Ireland has been included in the survey in so far as it has been possible to secure the necessary data.

By the provision of lists it is hoped to make the book useful to members of the profession as well as to the trade. Some lacunas, however, have proved inevitable, due to the natural aversion of busy people to reply to letters or to press appeals. Particulars have been brought up to date to June, 1951, though it has not been feasible to ensure final verification in the case of all the lists. Information as to omissions or inaccuracies will be gratefully received by the Editor.

The contributors, through whose labours this volume has been produced, must be especially thanked for their admirable patience in the face of unavoidable delays in printing. Acknowledgements are also due to Mr. Max Hinrichsen for valuable advice in the

planning of the book, and to Dr. Kathleen O'Flaherty, Assistant Editor of the C.U.P., for her unfailing courtesy and helpfulness in shepherding the MS through the press. Among those who cooperated unselfishly in various ways may be mentioned Mr. Donal O'Sullivan, Mrs. John J. Horgan, Miss Ursula Murphy of the Department of Education, Mr. A. C. Williams and Major Turner of the Ministry of Education, Belfast, Mr. E. Godfrey Brown and Prof. Ivor Keys, who generously supplied data concerning the organization of music in Northern Ireland, Dr. Havelock Nelson, Mr. Newport B. White, Dr. Liam Gogan, and Miss Eithne O'Sullivan and Miss Annette Rohu, who prepared the Register of Music Teachers. Thanks are due to Mr. Wheeler B. Preston and the Editors of the *Encyclopedia Americana* for their kind permission to reprint the opening chapter, "Historical Survey," originally published as an article on *Music in Ireland* in the *Encyclopedia Americana*.

As regards the illustrations, we are indebted to the Broadcasting authorities for providing a photo of the Radio Éireann Symphony Orchestra, to Sir A. D. F. Gascoigne of Lotherton Hall, Aberford, Yorkshire, for permission to reproduce the head of Lord Mornington as a detail from Wheatley's painting of the Irish House of Commons, to Captain John Leslie for permission to reproduce the painting "The Bucks," to Prof. and Mrs. J. F. Larchet for providing photos of Commendatore Esposito and of the R.I.A.M. Orchestra in 1899, to the Very Rev. Dean Wyse Jackson for providing a reproduction of a page from a MS in the Cashel Library, to Mr. Joseph Hanna, Assistant Librarian of T.C.D., for providing a reproduction of a page from the Antiphonary of Armagh, and to Miss Hilda Verlin for providing a photo of John Field's tomb.

Finally, our sincere thanks are due to the Senate of the National University of Ireland for a grant-in-aid towards the cost of publication.

Foreword

By

SIR ARNOLD BAX

Master of the King's Music

I like to dally with the fancy that the creative mind in mountainous and hilly countries tends to express itself almost exclusively through the medium of literature, leaving the arts of music and painting to the plains. Certainly during the last hundred years or more there has been a ceaseless and phenomenal outpouring of books of all kinds in Ireland and Norway, both of them small and hilly lands. The casual stroller in Dublin or Oslo, in Cork or in Bergen, might reasonably expect to collide with a poet or dramatist round every street corner, whilst hitherto neither country has – with a few notable exceptions, e.g. Jack Yeats – achieved very much of outstanding merit in the other arts. Norway, of course, is rightly proud of her *petit maître* Edvard Grieg, incidentally one of the most truly national composers who was ever born (though whether nationalism in art is a desirability can be a matter for non-stop debate). But Grieg is an isolated figure. The Irish for their part can point to C. V. Stanford, Charles Wood, and Hamilton Harty. Unhappily, these three undoubtedly proficient musicians were assiduous and dutiful disciples of the nineteenth century German tradition, even whilst clothing their native melodies in all too conventional dress. They never penetrated to within a thousand miles of the Hidden Ireland.

This lack of individuality is the more curious since of all countries in the world Ireland possesses the most varied and beautiful folk music, though even now it cannot be fully appreciated in its strange and startling richness until the great collection of gramophone records enshrined in the Library of the Irish Folklore Commission is made accessible to the general public. Here is folk music in splendid barbaric nudity (much of it coming from Connemara) and despite more decent "arrangements" by Stanford, Harty, Hughes, and others "there's more enterprise in walking naked." This music derives from the heart and core of Ireland.

I have known Ireland intimately for forty-five years and love her better than any land "beneath the visiting moon." Indeed since the National University was generous enough to confer an honorary degree upon me in 1947 I feel delightedly that I have become a naturalized Gael! This is sufficient reason that the desire for the country's musical awakening lies very near my heart.

In my early Dublin days I moved in an almost wholly literary circle. There was no talk of music whatever; indeed A.E. never tired of relating in after time how I had lived in the city for two or three winters before he discovered that I was a musician at all. Both A.E. and W. B. Yeats were tone-deaf, though on one rare occasion the former expressed admiration for *Tristan and Isolde* (of all things!). Other than this the only comment upon music I heard from him was at an evening gathering in Rathgar Avenue when apropos of nothing in particular he suddenly remarked, "There is a composer named Brahms. He aims at intense profundity, but all he achieves is an impenetrable fog!" I cannot recall anything of musical activity in Dublin at that time except a recital by Cortot, a week of Pavlova at the Gaiety (as regards music this was negligible, for the great dancer's taste was very indifferent) and the visit in 1912 of Thomas Quinlan's operatic company giving for the first time in Dublin *Tristan* and *Die Walküre*. It seemed strange indeed that a capital city had never before heard these world-famous and almost hoary masterpieces.

Perhaps the best regular institution at that period was the tiny chamber orchestra performing in the intervals of the Abbey plays. Directed by J. F. Larchet, the music was always of a high standard and carefully prepared by its gifted conductor. That was very long ago, but I do not think there was much more liveliness in the musical life of Ireland until quite recently – indeed, until the foundation of the Radio Éireann Orchestra. I believe this book will indicate that a change for the better is already in being. Apart from the increasing excellence of the above-mentioned orchestra, which greatly impressed me upon several occasions recently, there is a group of young composers of enterprising creative gift, whilst in Charles Lynch Ireland possesses one of the finest contemporary pianists, by virtue of both technique and imagination.

Belfast, of course, has possessed a Philharmonic Orchestra since the seventies, and in the past few years music-making in that city has been greatly on the increase. Turning to Cork, I remember being astonished beyond words many years ago when I first heard the beautiful singing of the Catholic Cathedral Choir there, directed by Aloys G. Fleischmann, and the renderings of sixteenth century church music in which this choir specializes. Cork, too, has a symphony orchestra, and the project of building a new School of Music and a new Broadcasting Studio is already under way.

These are the seeds that with careful tending may be expected to yield a rich harvest. God's blessing upon Ireland, and may she establish a musical culture worthy of her wonderful folk heritage.

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Historical Survey

By

THE EDITOR

Earliest References. From references in early medieval MSS it is clear that music played an important role in the life of the ancient Irish. Music-making is mentioned in connection with banquets and ceremonious occasions, warfare, the casting of spells; and harpers figure in many of the legends. The chief instruments in use in the earliest period were the five- or six-stringed quadrangular harp as represented on the stone cross at Castledermot, Co. Kildare, the Timpan and the Fidil (stringed instruments played with a bow), and the Píopaí or bagpipe, which was the instrument of the humble folk. Military instruments were the Corn (horn), Stoc and Sturgan (two types of trumpet). The triangular harp, of which representations are found from the eleventh century on, seems to have been introduced into Ireland by the Norse invaders. In its Irish form it was strung, not with hide or horsehair, but with metal – iron, silver or bronze and it ranged in size from the small *Ocht-tedach*, or eight-stringed instrument used to accompany singing and hung from the girdle, to the larger and more resonant *Cláirseach*, of which the earliest example extant is the so-called Brian Boru harp, having thirty strings and dating from about the fifteenth century, which is now in the library of Trinity College, Dublin.

Church Music. Some evidence exists to show that ecclesiastical chant was brought to Ireland in the fifth century by St. Patrick himself; but, contrary to the general belief, the chant sung in Ireland was not Roman but Gallican – as practised in Gaul up to the eighth century. Roman chant does not seem to have been introduced into Ireland until the period of the Norman invasion, with the advent of English and continental orders. Though great schools of learning flourished in Ireland from the sixth to the tenth century and Irish monks were active missionaries all over western Europe, there is little evidence to support the assertions made by Grattan Flood and others concerning their contributions to the development of western church music, and the term 'Irish Anglo-Saxon' neume-type, coined by no less an authority than Peter Wagner, is fanciful as far as the Irish element in this neume-type is concerned. The earliest known instance of music notation in an Irish MS occurs in the eleventh century Drummond Missal, in which the chant of parts of the mass is indicated by means of neumes –

characters of a notation which is the progenitor of our present-day system of music notation. But the Drummond Missal is a Roman missal adapted to local uses, and none of the chants mentioned so frequently in medieval Irish literature have so far come to light.

Whereas on the Continent polyphonic music gradually evolved during the early medieval period in the monasteries and churches, in Ireland the Norman conquest, the clash between the native traditions and those of the invaders, and above all the wars, plantations and persecutions of the succeeding centuries combined to deny to church music a normal course of development. The surviving musico-liturgical MSS embody a tradition derived from the English, Anglo-Norman or continental houses which became established in Ireland from the twelfth century on.

Harp Music. Throughout the medieval period, however, the native tradition of music, especially of harp-playing, continued to flourish. Writers such as Giraldus Cambrensis in the twelfth, Dante in the thirteenth and Galileo in the sixteenth century pay tribute to the excellence of Irish harp-playing, and numerous masters of the instrument are mentioned in the annals. At the courts of the princes and chieftains, poems composed by the *File* or *Bard* were recited or chanted by a *Reacaire*, to the accompaniment of an *Oirfeadach* or harper. The professional harper ranked according to the Brehon Laws as a *bó-aire* or non-noble rent-paying freeman with property, and was the only musician entitled to 'honour price' or additional fine payable by reason of his rank in the event of injury.

Unfortunately we have little information as to the nature of the music played by the harpers. The long panegyrical poems recited or sung in the halls of the nobility were so complex in metre that they could not have lent themselves to a musical setting in our sense of the word. It is possible that the main part of the verse was chanted in a monotone, punctuated with cadential melodic inflections in the manner of psalmody, and supported by chords on the harp. Such a method of performance is described as surviving in Mayo as late as the eighteenth century. As regards the harp music itself, a seventeenth century Welsh MS in the British Museum (Add. MS 14905) transcribed from an earlier MS and purporting to contain early medieval Welsh harp music may give some inkling as to its style, since the Welsh and Irish traditions of harp-playing were closely related. Arnold Dolmetsch has deciphered the tablature in which the MS is written and parts of the transcription have been performed and recorded, revealing a style quite unlike that of any music hitherto known, primarily harmonic in its texture, embracing curious chord-formations, and conveying a remote, other-worldly atmosphere by means of methods which seem decidedly impressionistic.

However, many aspects of this MS are still problematical, and our factual knowledge of Irish harp-playing is limited to some technical points. The wires, plucked by the harper's long, crooked nails, produced a sweet and tinkling tone very different from the more robust tone produced by gut strings. Owing to the excessive vibration, each string had to be damped before the next was plucked, involving a technique so exacting in the case of fast-moving passages that unless the player started at an early age there was little hope of his becoming proficient. Chords were played downwards, not upwards as to-day, and there seems to have been much doubling of the melodic line in octaves. In general the style of playing was fluent, delicate and highly-ornamented.

Decline of the Harp. Throughout the wars of the fourteenth and fifteenth centuries and the plantations of the sixteenth century the harpers continued to practise their art, and though penal enactments against harpers and rhymers were made intermittently for over three centuries, from the passing of the Statute of Kilkenny in 1367 to the reign of William of Orange, and savagely carried out, such measures were primarily directed against the strolling entertainers, who were often politically active, and not against the harpers patronised by the nobility. After the battle of Kinsale (1601), however, with the final passing of the old Gaelic order, harp-playing began to decline. The families which had patronised the harpers were for the most part outlawed and their estates confiscated, the planters who immediately succeeded them were no supporters of native art, and harp-playing, from being a privileged calling, fell to being a humble one. In the hey-day of medieval minstrelsy, poet, singer or declaimer and harper were three specialists who combined in the performance of poetry, but now these offices were merged in the one individual. At the same time the esoteric bardic poetry and harp music, unintelligible to the nouveau riche as to the simpler folk to whom the harpers had now to turn for support, gave way to popular verse and tuneful music in the folk style. Such music had, of course, co-existed with the earlier bardic art, but from now on it was to become the main vehicle of expression.

Carolan. With the comparative tranquillity which followed after the Treaty of Limerick (1691) conditions became more favourable for the pursuit of music, and the rural gentry, including the few native families who had not been dispossessed, began to cultivate European as well as native music. During this period lived the last and greatest of the poet harpers, Turlough Carolan (1670-1738), who composed many hundreds of songs, chiefly in honour of his patrons, both Irish and Anglo Irish, whose houses he visited in the course of his travels. The songs, named after the patrons to whom

they were addressed, were sung by the poet composer to an accompaniment on his harp. Gay, humorous or elegiac, they show great versatility, some being in the traditional style and based on gapped scale forms, others clearly revealing the influence of contemporary Italian music such as Carolan would have heard in his patrons' drawing rooms.

An edition of some of Carolan's songs was published in Dublin, by John and William Neale about 1720 – the earliest surviving example of music printing in Ireland.[1]

The harpers who succeeded Carolan were executants only; they continued to dwindle in numbers, and were mostly in straitened circumstances. If changed social conditions were responsible for the fate of the harpers, the decline of the harp itself, which had been so popular an instrument for amateur music making in the previous century, is explained by the difficulty of its technique as compared with that of keyboard instruments, and by the fact that, being a diatonic instrument, it could not cope with the ever-widening range of modulation and of chromaticism during this period, such as was readily available on the harpsichord, the violin and – when it appeared towards the latter part of the eighteenth century – the piano.

The Belfast Harp Festival. Before the last vestiges of the harp tradition had died away, an attempt was made to preserve them by the organisation of Harp Festivals at Granard from 1781-1785 and at Belfast in 1792. At the latter festival Edward Bunting, a Belfast organist, noted down the tunes played by the harpers, and these notes were later drawn on for his three volumes of *Ancient Music of Ireland*, the first important collection of traditional music. Unfortunately Bunting's method of notation was a primitive one. In the case of songs, since he knew no Irish, the words were not noted with the tune. In the case of harpers' airs, no distinction was drawn between what was sung and what was played, and the reproductions of traditional harp music in his 1840 volume consist almost entirely of elaborate piano arrangements constructed out of purely melodic jottings made many years earlier. Despite its shortcomings, however, Bunting's collection was a notable work for its time and has remained the chief source of what little information we possess with regard to harp-playing in Ireland.

The Folk Song Tradition. At the end of the eighteenth century the tradition of folk song was still fully alive throughout the country. Countless airs were in circulation and new poems continually written for the more well-known airs. While Irish remained the

1 A monumental work on Carolan by Mr. Donal O'Sullivan, *Carolan, his Life and Times*, including an edition of some 200 of his songs, still remains unpublished for lack of funds.

language of the vast majority of the people this tradition was able to hold its own, even against the rise of the English ballad – for popular English songs such as those of Dibdin began to have a vogue in Ireland at the turn of the century. But with the suppression of the Irish language in the schools and its gradual abandonment as the vernacular in the second half of the nineteenth century, the tradition of folk song commenced to suffer the fate which had already befallen the harp music.

Moore's Melodies. From 1808 to 1834 the *Irish Melodies* of Thomas Moore appeared serially in ten volumes – melodies from the Bunting and Holden collections to which the poet wedded his admirable lyrics. The *Melodies* achieved an immense popularity, and were instrumental in making Irish songs known to the townsfolk, to whom traditional singing was a closed book, and known in England and abroad. Were it not for Moore's *Melodies*, on the general abandonment of the Irish language the majority of the people would have lost all touch with their own music. But the *Melodies*, elegant, nostalgic and sentimental, were far removed from the elemental beauty of traditional singing in Irish, which continued to decline in all but the remoter districts.

The Folk Song Collections. Fortunately a number of collectors throughout the nineteenth century worked to place on record what remained of this rich store of song, chief among them William Forde and John Edward Pigot (whose collections have remained for the most part in MS), George Petrie and Patrick Weston Joyce. The transcription of folk song, however, particularly of that free, unmeasured style so usual with Irish traditional singers, can only be partially successful, since such limited methods of notation as the rank and file of collectors use are inadequate to reproduce the irregular metre, the subtle rhythmic nuances, and the peculiarities of intonation due to the survival of other scale-forms, which are so essential a part of the tradition. The early collectors were too often ignorant of the mode-systems underlying the airs, so that foreign key-signatures and accidentals, and even changes adopted to make the airs ‘conformable to the Laws of Harmony’ have to a certain extent become incorporated in the corpus of traditional music as taken down in the collections. Careful and scholarly methods such as those adopted by Martin Freeman in his Ballyvourney Collection (*Journal of the Irish Folk Song Society*, Vol. VI,) were rarely in evidence. The ideal method of preserving folk song is, of course, by means of recording plus transcription, and this method has now been adopted by the Irish Folklore Commission, which houses among its collection of some 3,000 folk songs a large number of ediphone recordings.

Taken all in all, the preserved corpus of Irish folk music is generally believed to be the finest and most varied produced by any nation. Song airs, plaintive, lilting, rugged or wild and sweeping, shapely narrative airs, religious songs, lullabies, occupation songs, drinking and martial songs are all to be found, showing the widest range of tonality and the simplest, symmetrical structures as well as chain-structures of the most intricate kind. Incredible as it may seem, there is no specific reference to dancing in early Irish literature, and the dance music – reels, jigs, hornpipes and 'set' dances – is of relatively modern origin.

Clash of Traditions – Anglo-Irish Music. Irish folk music, unlike that of nations whose music followed a normal course of development, has never been properly assimilated into a broader tradition of art music, due to the chasm – political, social and religious – which existed for centuries between the spontaneous song in the vernacular which was the natural expression of the Irish people, and the purely English tradition of music-making in the towns.

Ever since the Norman invasion a musical culture had begun to develop in the Pale (the English settlement around Dublin) and other centres of English or Anglo-Norman influence, which had few points of contact with the music of the native Irish. Most of the records are ecclesiastical, and MSS such as the fourteenth century psalter of Christ Church show the Anglo-Norman tradition of Christ Church and St. Patrick's Cathedrals in Dublin. There seems to have been little creative activity, however, and certainly no counterpart to the school of polyphony which flourished in England from the fifteenth to the seventeenth centuries.

Secular music in the towns also seems to have followed an English pattern. It is significant that six of the *Cantilenae* for festivals and other occasions written in the fourteenth century by Richard Ledrede, Bishop of Ossory, for the use of the Vicars Choral of Kilkenny Cathedral were directed to be sung to English tunes, and two to French tunes. In Kilkenny, as elsewhere, ordinances were issued forbidding Englishmen to speak Irish, and the music as well as the language of the 'wilde Irishrie' would have fallen equally under the ban.

The vicissitudes of Anglo-Irish church music may be understood, in face of the wars of the fourteenth century, the lax and confused state of religious organisation in the fifteenth and the wholesale confiscation of monasteries in the sixteenth. Superimposed on the old conflict between native and foreign religious establishments was now the new conflict which arose with the Reformation or Anglican Schism. After the Reformation English organists and vicars choral were frequently imported, and two noted madrigal writers of the

English school were appointed organists at Christ Church Cathedral, Dublin, namely John Farmer, who held this post from 1596 to 1599 and Thomas Bateson who held it from 1608 to his death in 1630. During the Cromwellian period church music was suppressed, organs removed or destroyed and in some of the cathedrals the services reduced to those of a mere parish church.

Music in Dublin. Towards the end of the seventeenth century, after the turmoil of the Jacobite wars had subsided, conditions became more stable, and Anglo-Irish music entered on a period of prosperity which was to lead to Dublin becoming one of the most musically active centres in Europe. A large number of musical societies came into being, among them the Hibernian Catch Club (the oldest body of its kind still in existence), while concerts for charitable purposes, 'benefit' concerts and performances of ballad opera became the vogue. Crow Street Music Hall was built by the Dublin Academy of Music in 1730 'for the practice of Italian musick', and the 'New Musick Hall' in Fishamble Street was opened in October, 1741. Here Handel gave the first of his series of Dublin concerts on December 23rd of the same year, and on April 8th, 1742, he gave the first public performances of the *Messiah*, amid unprecedented scenes of enthusiasm. Handel's visit was followed by that of Thomas Arne, who between 1742 and 1744 produced his masque *Comus*, his opera *Rosamund*, and gave the first performances of his oratorio *The Death of Abel* and his serenata *Alfred* at the Theatre Royal in Smock Alley.

The eminent violinist Geminiani had been teaching in Dublin and giving concerts there from 1733 to 1740. His pupil Matthew Dubourg led the Viceroy's Band from 1728 to 1765, and had the privilege of assisting at the first performance of the *Messiah* and at Handel's other Dublin performances. In 1764 Garrett Colley Wesley, first Earl of Mornington (father of the Duke of Wellington), a composer of church music and of glees, was appointed to the newly-created chair of music in Dublin University.

In the latter part of the eighteenth century Dublin could boast ten music shops, some of them firms of music publishers, eight harpsichord and piano manufacturers, three firms of instrument makers and two firms of organ builders. Members of the Anglo-Irish aristocracy formed orchestras and cultivated chamber music, and the patronage of music as a social art was at its zenith. Creative activity was not lacking, the chief composers being Lord Mornington and Dr. Philip Cogan.

The Nineteenth Century. With the passing of the Act of Union in 1800 and the abolition of the Irish Parliament Dublin lost much of its significance as a focal centre of political and social life, and the

patronage of music by the nobility began to wane. In the eighteenth century Dublin had not only been a hub of musical activity but had attracted eminent musicians from England and the Continent. In the nineteenth, the chief names to be recorded are those of Irishmen who lived and worked abroad, such as John Field (1782-1837), the Dublin-born pianist and composer of the nocturnes and piano concertos, who was the first Irishman to gain an international reputation as a composer; Michael Balfe (1808-1870), also born in Dublin, composer of *The Bohemian Girl*; Vincent Wallace (1812-1865), born in Waterford, composer of *Maritana* and *Lurline*; and a number of minor figures such as Tom Cooke, William Rooke and George Osborne.

At the same time a new consolidation of music in Dublin sets in with the founding of a series of societies devoted to the regular performance of the orchestral and choral repertory. The earliest of these was The Sons of Handel, founded by Francis Robinson in 1810. This was followed by the Antient Concerts Society, founded by Joseph Robinson, son of Francis, which lasted from 1834 to 1863. At the International Exhibition of 1853 Joseph Robinson assembled a choir and orchestra of no less than a thousand performers, while in 1856 another Society, the Philharmonic, gave the first performance in Ireland of Beethoven's Choral Symphony. Later Joseph Robinson founded the Dublin Musical Society, which from 1876 to 1902 gave regular performances with a chorus and orchestra of about 350. Towards the end of the century the chief figures in the musical life of Dublin were Sir Robert Prescott Stewart (1825-1894), organist at St. Patrick's Cathedral and for a time at Christ Church, and Professor of Music at Dublin University, who was a prolific composer of organ and church music; and Michele Esposito (1855-1929), an Italian who was appointed Professor of Piano at the Royal Irish Academy of Music in 1882. Esposito founded the Dublin Orchestral Society, conducting its concerts from 1899 to 1914, and as conductor, composer, pianist and teacher he dominated music in Dublin for nearly half a century. In Belfast the Philharmonic Society, founded in 1874, was the main source of concert activity. This Society has survived with an unbroken tradition of subscription concerts from 1874 to the present day.

Stanford, Harty, Moeran. Sir Robert Stewart's pupil Charles Villiers Stanford (b. Dublin 1852, d. London 1924) and Esposito's pupil Hamilton Harty (b. Co. Antrim 1879, d. London 1941) proved to be the most eminent Irish musicians of their time, though both, like most of their fellow-composers in the nineteenth century, left Ireland at an early age and took up residence in England. Both were knighted for their services to music. Stanford's large output

and his work as teacher of a whole generation of English composers belong to the achievements of the English school, but in his editions of Moore's *Irish Melodies* and of the *Petrie Collection of Irish Music*, and in such works as the *Irish Symphony* and the five Irish Rhapsodies he paid tribute to the folk song of his native country. Harty was one of the greatest conductors of his age. As a composer his work is distinguished more for its orchestral virtuosity than for its intrinsic worth, but his tone-poem *With the Wild Geese* and the *Irish Symphony* still survive in the repertoire. The tradition of Stanford and Harty has to a certain extent been carried on in the work of E. J. Moeran (1894-1950), a composer of Irish extraction, whose chief works, the *Symphony in G minor* and the *Violin Concerto* owe much to the inspiration of Irish folk song and of the landscape and sea-coast of Co. Kerry, where both works were for the most part conceived and written.

The Present Day. Due chiefly to the country's chequered history, the general organisation of music in Ireland is much behind that of other countries. Since the first world war the main advances have been due to the development of broadcasting and more recently to the increased importance attached to music as a school subject by the Department of Education, and by the Ministry of Education in Northern Ireland. In the pages which follow an analysis of each aspect of present-day musical activity in Ireland will be given under a separate heading, by a writer intimately connected with the subject.

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PART I

MUSIC AND THE INSTITUTIONS

Music in the Universities

By

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Opportunities for the cultivation of music in an Irish University began with the foundation by Queen Elizabeth of England, in 1591, of the University of Dublin, and with it the "College of the Holy and Undivided Trinity near Dublin", now known as Trinity College. The College alone was incorporated by Charter, and its governing Body or Board was entrusted with the management of the University. Owing to a mistaken interpretation of the original charter an erroneous idea obtained currency that the University did not acquire an independent existence, and that Trinity was a College endowed with the powers of a university. The fact is that the University and the College were founded at the same time, but as the former possessed no distinct property, and had no share in directing the education of the students, its sole function consisted in conferring degrees. (All misunderstanding was removed by a revision of the Charter in 1857, which formally incorporated the Senate of the University.) In the seventeenth century two or three minor colleges were founded but without success, and Trinity still remains the single College in the University of Dublin.

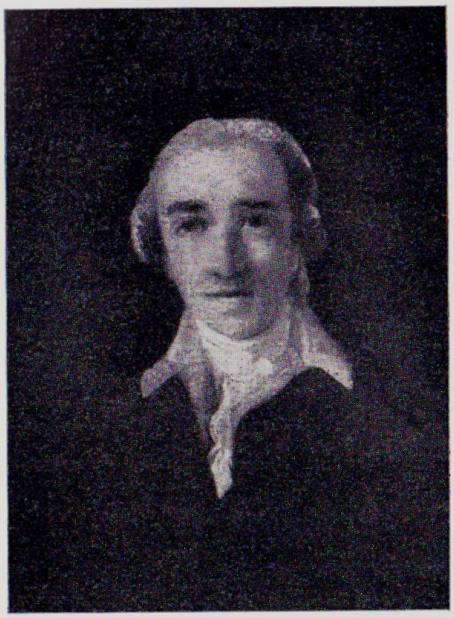
The first musical graduate was probably Thomas Bateson, the famous madrigal composer and contributor to the *Triumphs of Oriana*. He was born in England in 1575 and became organist of Chester Cathedral in 1599. In 1608-9 he appears as "Vicar Choral and Organist in Christ Church Cathedral, Dublin". It seems probable that, taking advantage of his residence in Dublin, he proceeded to the degree of Bachelor of Music in 1612, writing an anthem in seven parts, ‘Holy Lord God Almighty', as his exercise for the degree.

The Professorship of Music was not founded until 1764, when Garrett Colley Wellesley (Wesley), Earl of Mornington, was appointed the first professor. Born in Dangan Castle, County Meath, Ireland, in 1735, he was a remarkable child musician, playing the violin, harpsichord and organ, and endowed with unusual gifts of extemporisation. He grew into a man of genuine musical learning, and at the age of twenty-nine obtained the degree of Doctor of

Music and became Professor of Music at Trinity College, Dublin. He was father of the Duke of Wellington and was closely related to the great English Wesley family of musicians. On his retirement in 1774 the Chair remained vacant until 1845, when it was filled by Dr. John Smith. Dr. Smith was a Vicar-Choral at St. Patrick's Cathedral and Master of the King's Band at Dublin Castle. He was born in Cambridge in 1797 and died in Dublin in 1861. In 1858 it was decreed by the Board that the Professor of Music should receive a fixed annual income instead of merely receiving the Degree fees. On the death of Smith, Dr. (afterwards Sir Robert) Stewart was appointed to the office, which he filled with distinction until his death in 1894, when he was succeeded by Dr. Ebenezer Prout. During his lifetime Prout enjoyed renown throughout the British Isles as a theorist. Prout was followed in 1910 by Dr. Percy C. Buck, a cultured English musician, composer and teacher. On his resignation in 1920 he was succeeded by Dr. Charles Herbert Kitson, a distinguished graduate in music of Oxford University and a M.A. of Cambridge. Born in England, Dr. Kitson came to Dublin in 1913 as Organist and Choirmaster of Christ Church Cathedral, was appointed Senior Professor of Harmony and Composition at the Royal Irish Academy of Music, and subsequently Professor of Music at University College, Dublin. His appointment to the Chair of Music at Trinity College followed upon his resignation from University College, Dublin, when he left Ireland to take up residence in London. Due to his eminence as an authority on the technique of musical composition, Dr. Kitson brought great distinction to the Chair. He resigned in 1935 owing to ill health, and died in London in 1945. The present occupant of the Chair is Dr. George H. P. Hewson, M.A., who is also a Vicar Choral and Organist of St. Patrick's Cathedral, Dublin. Dr. Hewson was a pupil of Sir Robert Stewart and later of Dr. Kitson.

During the three hundred and thirty odd years since its auspicious beginning, when it conferred its first musical degree on Thomas Bateson, and on to the present day, Dublin University has confined itself to the conferring of musical degrees rather than the actual teaching of music. During the tenure of office of the present Professor, however, music has been added as a subject to the Bachelor of Arts course, and lectures are given to meet these requirements.

Very few degrees seem to have been conferred in the seventeenth century, but in the latter part of the eighteenth century, and throughout the nineteenth century, numerous interesting names appear in the Register, honoured names in the history of music in Ireland. To mention but a few of the most outstanding, the Doctor of Music degree was awarded in 1764 to the Earl of Mornington;



GARRETT WESLEY, EARL OF MORNINGTON
First Professor of Music, Dublin University
(Detail from Francis Wheatley's painting of the Irish House of Commons, in the possession of Sir A. D. F. Gascoigne)



THE BUCKS AND BEAUX OF DUBLIN
Lord Mornington at Harpsichord
(Caricature (c.1780) in the possession of Captain John Leslie)



JOHN FIELD, 1782-1837
The first Irish composer to win international recognition.



JOHN FIELD'S TOMB IN MOSCOW
The inscription reads: "Erected t
his Memory by his grateful Friend
and Scholars."



MICHELE ESPOSITO
Pianist, composer, conductor, giving a class at the Royal Irish Academy of Music, 1920.

in 1771 to Richard Woodward (Organist of Christ Church Cathedral, 1765-1777); in 1791 (per diploma) to Sir John Stevenson, who wrote the first pianoforte accompaniments to the *Irish Melodies* of Thomas Moore ; and in 1851 to Sir Robert Stewart (Organist at Christ Church in 1844, and St. Patrick's, 1852-1861).

Amongst the recipients of the D.Mus. *honoris causa* was Francis Robinson (1852), founder of the "Sons of Handel", probably the earliest choral body in Ireland for the practice of oratorio (as distinct from glees, catches, and the like, which were served by the Hibernian Catch Club and the Academy of Music, founded in 1680 and 1757 respectively). Robinson's four sons, particularly Joseph, and his wife, held leading positions in the musical life of Dublin; Sir F. A. Gore Ouseley was similarly honoured in 1887; Sir Hubert Parry in 1892; J. C. Culwick in 1893 (father of the late Florence Culwick and founder of a fine choir which survives to-day); Ebenezer Prout in 1895; Frederick Niecks in 1898. In 1905 the name of Michele Esposito appears. Commendatore Michele Esposito, a Neapolitan, born in 1855, settled in Dublin in 1882 and during his fifty odd years' residence was the very hub of musical life in that city, and in Ireland. He founded a first-rate school of pianoforte playing in the Royal Irish Academy of Music, of which institution he was virtually the director. As piano virtuoso, teacher, composer and conductor he did an immeasurable amount of good service to the cause of music in Ireland. His most famous pupil, Sir Hamilton Harty, the Irish composer, and conductor of the Hallé Orchestra, was awarded the honorary doctorate in 1925; Sir Walford Davies in 1930; Ralph Vaughan Williams, O.M., in 1939; and William Walton in 1948. Amongst those who, in recent years, have obtained the D.Mus. degree by examination are J. K. Andrews, Organist New College, Oxford; M. O. Peasgood, Sub-Organist Westminster Abbey; Thorton Lofthouse; Percy Young; Desmond McMahon and Eric Smith (Edinburgh) – names of growing importance in British music.

When Handel came to Dublin in 1741, the high musical reputation of this city was well known to him. For the building of that reputation, credit must go to the combined influence of Dublin University and the generations of organists and choristers of St. Patrick's and Christ Church Cathedrals. Through the centuries until the present time, the organist and members of the choir of St. Patrick's Cathedral have also provided the music for divine service in Trinity College Chapel. It is quite evident that Dublin during the eighteenth and nineteenth centuries must have possessed very fine musicians and teachers, when one considers that such composers as the Earl of Mornington, John Field, Michael Balfe

and Vincent Wallace received in Dublin instruction in their art sufficient to launch them on their respective careers.

From a day in 1694, when, on the centenary of the opening of Trinity College, a solemn commemoration was held within the College for which an Ode, ‘Great Parent, hail!' was written by Tate, a graduate of the College and the then poet laureate, and set to music by Henry Purcell, good music has been venerated within its walls. In 1837 the University Choral Society was founded and since then has continued to foster the knowledge of good music and develop a taste for it among past and present members of the University. Joseph Robinson held the office of conductor from the foundation of the Society until 1847, when he resigned and was succeeded by Sir Robert Stewart, to be followed by Dr. C. Marchant and Dr. G. H. P. Hewson. The present conductor is Joseph Groocock, B.Mus. During its long career most of the great choral works of Bach, Handel, Beethoven, Mendelssohn, as well as modern works have been included in its programmes. For many years old-fashioned regulations compelled the Society to employ only the Choristers of the Cathedrals for the treble parts in the chorus, and, on occasions when boys were inadequate, to give the concerts outside the College walls. However, in 1870 permission was granted to admit ladies as associates, and since that time they have taken part in the concerts of the Society.

As long as the Chair and School of Music remain as at present constituted, that is, as an examining body, they will serve the useful purpose of providing an opportunity for teachers of music to obtain a musical degree without having to follow the ordinary University course of regular intern students.

The founding of the National University was the outcome of an agitation on the part of the vast majority of the Irish people. The Catholic population laboured under a just grievance, inasmuch as the only way of attaining to a higher education was by entering a Protestant University. In 1845, Sir Robert Peel, Prime Minister of England, secured the passage of a law for the erection and endowment from public funds of the Queen's Colleges of Belfast, Cork and Galway, which were in 1849 constituted the Queen's University in Ireland. (Evidently the British Government considered Dublin was satisfactorily provided for by Trinity College.) Its central offices as well as its convocation meeting place were at Dublin Castle. Furthermore, the nomination of all the administrative and teaching staffs was vested in the Executive Administration in Dublin, which was responsible to the legislature at Westminster. These Colleges were accordingly independent of the aid of representative local or regional bodies.

It was quite natural that the basic principles of Peel's measure for Higher Education were strongly and generally opposed from the beginning, especially by such national figures as Daniel O'Connell and Archbishop MacHale; and the next few years saw the foundation of the Catholic University of Ireland. Erected in the years 1851-1854 as a result of the initiative of Pope Pius IX, with its teaching centres at St. Stephen's Green (Arts and Sciences) and at Caecilia Street (Medicine) in the city of Dublin, the Catholic University was under the directorship of John Henry Newman from 1851 to 1858. At no time did its examinations and certificates have sanction from the Civil Law, and its financial support was derived exclusively from voluntary collections made in Irish dioceses and parishes, with the initial assistance afforded in lesser measure by contributions from the United States, Great Britain, and other lands with considerable Irish elements in their population.

This unsatisfactory state of affairs continued until 1880, when, with the founding of the Royal University of Ireland in Dublin, the position, if not much improved, was at least modified. (The Colleges started by Cardinal Newman actually carried on amid several administrative changes until 1891.) It was not until the foundation of the National University of Ireland, however, in 1908 that the Catholic majority of the Irish people, thanks to the indefatigable efforts of their trusted leaders and advisers, could feel reasonably satisfied that higher education was controlled by an institution compatible with their aspirations and traditions.

Music first appears in the curriculum of the Royal University of Ireland in 1882, but as the functions of this University were merely to act in an examining capacity, no instruction in music, or any other subject, was given. However, since the foundation of the National University, with its three constituent Colleges in Dublin, Cork and Galway, music has been accorded a place in the Arts Faculty in Dublin and in Cork. As yet there is no chair of music in Galway. A professorship and lectureships in music exist in Queen's College, Belfast, which since 1908 has been an independent University. A lectureship in music also exists in Magee University College, Londonderry, a college which has a nominal connection with Trinity College, Dublin.

The first occupant of the Chair of Music at University College, Dublin, was Rev. W. H. Bewerunge (1914-1916), a German priest and a musician of scholarly attainments, who carried through the preliminary work with Teutonic thoroughness and set a high standard for the students. He also held the position of Professor of Music at the National Ecclesiastical College of St. Patrick, Maynooth, where he was responsible for the

training of the priest-scholastics in the chant and sacred liturgy.

The first Professor of Irish Music was Robert O'Dwyer (1914-1939), who devoted his life to forwarding the cause of Irish music. His most important work is *Eithne*, an Irish opera in three acts, performed in Dublin in 1910.

Father Bewerunge was succeeded in 1916 by Dr. C. H. Kitson, already referred to in connection with his later tenure of the Chair of Music at Trinity College. During his short residence in Dublin, a matter of eight years (for on resigning from U.C.D. in 1920 Dr. Kitson merely came to Dublin once or twice each year for the T.C.D. examinations), he revolutionised the study of the theory of music, and raised the standard of teaching from the pedantic groove in which he found it, by his eminently practical approach to the study of the writing of music. His influence continues to-day in this country through his many past pupils and his excellent books.

Dr. Kitson was succeeded in 1921 by John F. Larchet, his pupil, the writer of this article, who was fortunate in proceeding to the occupation of a chair for which the foundations had been so well laid. It has been his privilege to have been able to develop and enlarge its scope and influence. The aim has been to encourage students to adapt the native musical idiom to modern harmonic development and thus to create a school of composers which would be truly evocative of the Irish spirit. Already some success in this direction has been achieved.

At the outset the number of students entering the music classes with satisfactory preliminary training was too small for a musical country like Ireland; a fact which displayed a weakness in the teaching of the theory of music in the secondary schools. A new and comprehensive programme was introduced into the secondary-schools and extern classes were instituted in the College to produce teachers to deal with it. For attendance at these classes Matriculation is not required, and the Certificate Courses, of which there are two, Junior and Senior, usually occupy three years. They provide in themselves a special qualification in ear-training and the elements of music for secondary school teachers. When first instituted in 1923, this programme contained much that was new to the schools, such as ear-training, the elements of counterpoint, melodic construction and musical history. Hitherto, harmony was studied through figured-bass only, but under the new system the "aural" approach is encouraged, not only in the teaching of harmony, but in every branch so far as possible. These labours have already borne excellent fruit. Thanks to the graduates holding Bachelor of Music degrees, and a large number of well-qualified music teachers now working in the schools, the students entering

the degree classes in the College to-day are much better prepared in the ground work.

In addition to these teachers' courses, there is a course for the Certificate in Organ Music. The object of this course is to provide training in plainchant and sacred music. It is assumed that those entering for this course already possess a certain degree of musical culture, can show a reasonable standard of proficiency as organists, and have some knowledge of the chant and a good theoretical knowledge. The course is of two years' duration and the certificate is obtainable by examination after a satisfactory attendance at the lectures. Lessons in organ playing and organ practice are both available for students in the College.

The courses for the Degree of Bachelor of Music, which is constituted within the framework of the Arts Faculty, extend over twelve terms, or four academic years after Matriculation. There are two University examinations, namely, a First University Examination, generally taken at the end of the second year, and the Degree Examination, taken at the end of the fourth year. The courses are devoted to professional studies: Theory, History and Composition, while the study of Irish Music forms a special course. The Degree of Doctor of Music is obtainable by Bachelors of Music of five years standing, either by examination or on published work.

The four years' course for the Degree of Bachelor of Music provides students with many opportunities of broadening their general knowledge. For instance, for those desirous of combining a B.A. with a B.Mus. Degree, Music can be taken as a subject, for Matriculation; for First Arts (in first year); for a Pass B.A. (in second year); for an Honours B.A. with Italian or French or German in third year; and B.Mus. itself in the fourth year. In addition, students are encouraged to attend the Teachers' and Organists' courses. There is also a very active and enthusiastic College Musical Society which gives public performances in the Aula Maxima at the end of the Michaelmas and Hilary Terms.

During the last fifteen years several promising musicians have graduated from the College and taken up positions of importance in the musical life of this country. At present the degree classes contain some exceptionally good material. For the session 1947-48, thirty-three students were on the College rolls for the degree classes, and sixty for all other classes. The Professor of Music has the following assistants: Rita Broderick, B.Mus.; Máiréad Ní Phiogóid, B.A., B.Mus. (Irish Music); Hubert Rooney (Plain-chant); John Pentony (Organ). In 1951 the post of Director of Irish Folk Music was created for the establishment of an archive of Irish traditional music, and to provide facilities for research in this

important subject Mr. Donal O'Sullivan, M.A., M.R.I.A., was appointed to the post.

Several Doctorates of Music were conferred by the old Royal University, but Dr. Thomas R. Mayne holds the unique distinction of being the first music student of University College, Dublin, to obtain the Bachelor Degree, in 1909, and also the Doctor of Music Degree, in 1912. So far the Doctor of Music Degree, *honoris causa*, has been conferred on the late John Count McCormack (1927); the late Vincent O'Brien (1932); and on Sir Arnold Bax (1947).

No provision was made for the study of music in Queen's College, Cork, until 1906 when a Lectureship in Music was created and Frederick St. John Lacy was appointed. In 1908, with the passing of the Irish Universities Act, the lectureship in music was converted into a professorship. St. John Lacy was succeeded in 1934 by Aloys Fleischmann, M.A., B.Mus., the present occupant of the chair. In 1922 a Professorship of Irish Music was founded by the Cork Corporation, and Carl Hardebeck was appointed. On the resignation of Hardebeck the professorship was converted into a lecture ship and Dr. Annie Patterson was appointed to the post in 1924, a position she held with distinction until her death in 1934. The present Corporation Lecturer in Irish Music is Seán Neeson, B.A.

The Cork College displayed very little activity in the development of its music school in the formative years, but since the appointment of Professor Aloys Fleischmann definite progress has been made. The course for the Degree of Bachelor of Music in Cork, which differs in certain respects from that of the Dublin College, covers three academic years, and an examination is held at the end of the first, second and third years. So far no Diploma courses have been instituted. Apart from the chamber music recitals organised in the College by the Art Society, large-scale choral and orchestral concerts are given under the auspices of the College Choral Society, in conjunction with the University and Aeolian choirs and the Cork Symphony Orchestra.

With music as a growing force in two out of the three Colleges of the National University of Ireland, it only remains for a lectureship or chair to be founded in University College, Galway, to spread the work of the University for music uniformly over the country. With the long and distinguished record of Dublin University on the one hand, and the more recent impetus of the National University on the other, one may hope for the building up of a virile tradition of musicianship in Ireland, not alone affecting the teaching of music in the academies and schools, but contributing to the creative output, and to the upholding of sound standards in musical criticism and scholarship generally.

Music in Queen's University, Belfast

By

IVOR KEYS, MA., D.Mus., F.R.C.O.

Hamilton Harty Professor of Music

FROM 1902 to 1947 the only musical post at Queen's was a part-time lectureship, and the only available course in music was a one-year course for the pass degree of B.A. With a course so restricted in scope, music could at most be a subsidiary study, and students requiring professional qualifications were forced to turn elsewhere. The lack of full-time direction and responsibility also caused musical activities in the University at large to have at best a fitful existence.

In 1947 the first full-time Lecturer in Music was appointed and in 1949 a second Lectureship in Music was created. In 1951 the Hamilton Harty Chair of Music was established in lieu of one of the lectureships. The responsibilities of the music staff are two-fold: firstly, the work of teaching and examining connected with courses leading to a degree, and secondly the general stimulation and organisation of musical activities in the University.

In the academic field substantial developments have taken place, or are in prospect. Since October, 1947, a second course in music has been added, making it possible for the student to cover a larger part of the B.A. courses by taking music in two consecutive years. The standard required at the end of the second year, though not so advanced as that normally required for the First B.Mus. Examination, is nevertheless a better qualification for an elementary school teacher than has hitherto been available. At the same time it has been realised that the University, to give the maximum help to the would-be professional, and incidentally to stop the drain of good musicians from the country and thus to enrich its musical life, must offer tuition and qualifications comparable with those obtainable elsewhere. To this end, the Degree of Bachelor of Music was established in the Faculty of Arts in October, 1949. The course is open to internal students only, and is of four years' duration. Two examinations are prescribed, the first B.Mus. Examination, normally taken at the end of the second year, and the Final Examination, normally taken at the end of the fourth year. Prior to sitting for the final examination, the candidate must have satisfied the examiners in respect of an original composition. As subsidiary studies, three of the subjects from the curriculum for the Pass B.A.

must be taken, one of them a language other than English. Candidates who are already graduates may be exempted from one or more of the subsidiary courses.

The musical activities of the University at large are organised through the University Music Society. The University Choir gives a concert in December and another in March (a major work with orchestra), and rehearses weekly during term time. There is also a weekly orchestral rehearsal, while weekly meetings of the Music Society are devoted to lectures, recitals and chamber music.

As regards the future, there is every reason to be optimistic. By the time this article appears in print, the Sir William Whitla Hall, a superbly appointed building accommodating an audience of 1,500, will have been opened, and the Mitchell organ built into the hall, with a new action and console by Messrs. John Compton. The library has been greatly enhanced by the gift of the late Sir Hamilton Harty's collection of music, and the building up of a substantial record library has also helped to equip the Department of Music in the University for the tasks which await it.

The Music Departments of the Universities

University of Dublin

Trinity College, Dublin

Founded 1591. Chair of Music established 1764

No chair of music existed in the early years of the University, nor are any recipients of a degree in music in the course of the seventeenth century listed in the official records. The early records of the University, however, are not complete (see J. W. Stubbs, *History of the University of Dublin*, 1889, pp.16, 17), and degrees in Music were occasionally conferred. Thomas Bateson, who was appointed Organist of Christ Church Cathedral, Dublin, in 1608, is described as "Bacheller of Musick" on the title page of his second set of Madrigals, published in 1618, and Dr. Fellowes states that he took the degree of B.Mus. in 1615, and is believed to have been the first musical graduate of Trinity College, Dublin (*The English Madrigal Composers*, 2nd Edition, London, 1948, p.262). If the latter be the case, however, he must have taken his degree in 1612, for a MS in the British Museum containing materials collected by William Farmer for his chronicles of Ireland (Harl. 3544) contains a reference to graduates "commenced in ye universitie at Dublin" in October, 1612, among which is mentioned "one Bacheller of Musicke." (In an account of the Commencements of 1614 in the same MS there is a list of the degrees conferred since the foundation of the University. According to Lodges' transcription of this account in *Desiderata Curiosa Hibernica*, Vol. 1, Dublin, 1772, pp.317-321, two Bachelors of Music are recorded, but a comparison with the original and other sources shows clearly that this is a mistake.)

Professors of Music:

The Rt. Hon. Garrett Wesley, Earl of Mornington, M.A., D.Mus.	1764-1774
Chair Vacant	1774-1845
John Smith, D.Mus.	1845
Robert Prescott Stewart, D.Mus.	1862
	(Knighted 1872)
Ebenezer Prout, B.A., D.Mus.	1894
Percy Carter Buck, M.A., D.Mus.	1910
Charles Herbert Kitson, M.A., D.Mus.	1920
George Henry Phillips Hewson, M. A., D.Mus.	1935 –

Honorary Doctors of Music:

Sir John Stevenson* (1791); John Clarke* (1795); John Spray (1821); John Smith (1827); Chevalier S. Neükrom* (1852); Francis Robinson (1852); Sir Herbert Oakeley (1887); Rev. Sir Frederick Arthur Gore Ouseley (1887); Sir George Alexander Macfarren* (1887); Rev. John Pentland Mahaffy (1891);

Sir Charles Hubert Hastings Parry (1892); James Cooksey Culwick (1893); Ebenezer Prout (1895); Frederick Niecks (1898); William Hayman Cummings (1900); Michele Esposito (1905); Charles George Marchant (1911); Rev. Edmund Horace Fellowes (1917); Sir Herbert Hamilton Harty (1925); Sir Henry Walford Davies (1930); Ralph Vaughan Williams, O.M. (1939); Sir William Turner Walton (1948).

* Honorary Degrees for which the "Grace of the House" was passed, but which were not conferred in the usual manner, i.e., Degrees conferred "per Diploma".

Official Doctors of Music:

1764 Rt. Hon. Charles Gardiner
Rt. Hon. Garrett Wesley, Earl of Mornington
1768 Samuel Murphy
1771 Richard Woodward
1851 Robert Prescott Stewart
1855 Henry Spencer Harrison
1860 John William Rogers
1861 William Spark
1869 Leo Kerbusch
Edward Synge
1870 George William Rohner
1872 Henry Dawson Stanistreet
1873 Duncan Thackeray
1874 John William Hinton
Thomas Osborne Marks
1875 Albert Frederick Otto Hartmann
1877 Horton Claridge Allison
Thomas Richard Gonsalvez José
1879 George William Torrance
1881 Joseph Smith
1882 Thomas Gick
1884 Francis Bates
Benjamin Hobson Carroll
1885 Robert Malone
1886 William Henry Gater
John Edward Green
1887 Charles Edward Allum
Edward Cooney
Henry George Bonavia Hunt
1888 George Bell
1890 William Alexander Houston Collinson
Samuel McBurney
Frank Merrick
Samuel James Rowton
1891 William Henry Barrow
Frederick William Haydock
John William Jackson
1892 John Warriner
1893 Robert Henry Earnshaw
Albert Ham
1894 Arthur Thomas Froggatt
1895 William Henry Hannaford
1896 Samuel Weekes
1897 Edward Emanuel Harper
1901 Henry Crane Perrin
1904 Albert Henry Edwards
1905 Herbert William McClelland
Henry Heber Livingstone Middleton
1907 Samuel Bath
Emilie Bessie Guard
1909 Walter Herbert Hickox
1912 David Christmas Williams
1914 Marmaduke Percy Conway
George Henry Phillips Hewson
Benjamin Lofthouse
Robert Walker Robson
1915 David John de Lloyd
John Malcolm McMurtrie
1916 Henry Bromley Derry
Herbert Sydney Scott
1917 John Francis Larchet
1919 George Harold FitzSimons
1921 Alfred Alexander Mackintosh
Leslie Henry Brett Reed
Harold Carbenter Lumb Stocks
1922 Edmund Osmund Daughtry
1924 Richard Henry Pinwill Coleman
1925 Charles Henry Fitzgerald O'Brien
Thomas George O'Feely
Rev. Thomas Harry Ross
1928 Julius Adolphus Shaw
1929 Francis Llewellyn Harrison
John Lloyd
1933 Francis Eric Dawes
Desmond McMahon
1934 Annie Osborne Warburton
1935 Herbert Kennedy Andrews
Charles Thornton Lofthouse
1936 Eric Arthur McLellan
Osborne Harold Peasgood
Newell Eddius Wallbank
1937 Percy Marshall Young
1939 Oliver Henry Edwards
Arthur Derek Moore Morgan
1942 Arthur Knox Duff
William Reginald Pasfield
1945 Cyril John Tucker Fogwell
Eric Arthur Smith
1947 Walter Keohler Beckett
1949 Noel John Bennie Nickson
1950 Heinz Arnold
John Havelock Nelson
1951 James J. O'Reilly

Candidates for Degrees in Music may sit for the examinations without attending a course of lectures in the College. Lectures on the History of Music are, however, given to Junior and Senior Sophisters in Arts, Music being a subject for the B.A. Degree.

The Examination for the Degree of Bachelor in Music is in three parts:

(1) Preliminary Examination, including Harmony and Counterpoint up to four parts, Prescribed Texts, and History of Music up to Bach and Handel;

(2) An Exercise, or a Practical Test, in which the candidate must be successful prior to sitting for the Final Examination;

(3) Final Examination, including Harmony and Counterpoint up to five parts, Double Counterpoint, Canon in two parts with an added part, Fugue up to four parts, Prescribed Texts, and History of Music from C.P.E. Bach to the present time.

The Examination for the Degree of Doctor in Music consists of an Exercise (a choral work or a symphony) and a Written Examination including Harmony and Counterpoint up to eight parts, Double and Triple Counterpoint, Canon up to four parts, Composition, Orchestration, History of Music and Musical Criticism.

Hoods : B.Mus. Degree pale blue lined with white fur;
D.Mus. Degree white flowered silk lined with rose satin.

Queen's University in Ireland

Queen's College, Belfast; Queen's College, Cork;
Queen's College, Galway

Founded 1849. Succeeded by the Royal University of Ireland.

No Chair of Music or provision for Degrees in Music.

Royal University of Ireland

An Examining Institution, consisting of a Dublin Centre, and the three Colleges formerly constituting the Queen's University.

Founded 1880. Succeeded by the National University of Ireland.

No Chair of Music. Degrees of B.Mus. and D.Mus. obtainable by extern students, and Extern Examiners appointed for examination in Music.

Honorary Doctors of Music:

H.R.H. Princess (later Queen) Alexandra (1885)
H.R.H. The Duchess of Connaught (1903)
William H. Grattan Flood (1907)

Official Doctor of Music:

Annie W. Patterson (1889) (The first woman Doctor of Music)

The National University of Ireland

Founded 1908

UNIVERSITY COLLEGE, DUBLIN; UNIVERSITY -COLLEGE, CORK;
UNIVERSITY COLLEGE, GALWAY; ST. PATRICK'S COLLEGE, MAYNOOTH

University College, Dublin

Founded 1909. Chair of Music (Part-time) established 1913.

Dublin Corporation Professorship of Irish Music (Part-time) established 1913.

(Dublin Corporation grant discontinued 1926. College Professorship of Irish Music established 1928.)

Full-time Chair of Music established 1944.

Professors of Music:

Rev. H. Bewerunge	1914
Charles Herbert Kitson, M.A., D.Mus.	1916
John Francis Larchet, D.Mus. F.R.I A.M.	1921

Professor of Irish Music:

Robert O'Dwyer	1914-1939
Chair vacant since 1939	

Department of Irish Folk Music

Director of Studies:

Donal O'Sullivan, M.A., M.R.I.A.	1951–

Honorary Doctors of Music:

Count John McCormack	1927
Vincent T. J. O'Brien	1932
Sir Arnold Bax	1947

Official Doctor of Music:

Thomas R. Mayne	1912

Candidates for the B.Mus. Degree must pursue a course of study in the College for at least twelve terms. The Examinations consist of:

(1) A First University Examination in Music, including Harmony and Counterpoint up to four parts, Critical Analysis of Prescribed Texts, History of Music up to Bach and Handel, Irish Music, and a Practical Examination.

(2) A Final Examination, including Harmony and Counterpoint up to five parts, Double Counterpoint, Canon in two parts with an added free part, Fugue up to four parts, Form, Analysis of Prescribed Texts, History of Music, Irish Music and a Practical Examination.

A Prize of £20 is available on the results of each of the above examinations.

In 1951 the Senate of the University added Music to the list of subjects in which Travelling Studentships may be awarded, a Travelling Studentship in Music (Value £300 per annum, tenable for two years) to be first offered for competition in 1952.

The Examination for the Degree of Doctor of Music consists of:

(1) An Exercise (either a Symphony or a Choral Work).

(2) An Examination including Harmony and Counterpoint up to eight parts, Double, Triple and Quadruple Counter point, Canon up to four parts, Composition and Orchestration, History of Music, Musical Criticism, and a Viva Voce Examination.

Music may be taken as a subject for the B.A. Degree, the course for First Arts corresponding to the First Year Music course, the course and examination for Pass B.A. corresponding to the Second Year Music course and the First University Examination in Music, and that for Honours B.A. corresponding to the Third Year Music Course.

Certificates in Music are also granted by the College. Candidates may obtain the School Music Teachers' Junior Certificate at the end of a two years' course in Ear-Training, Staff Sight-Singing, Rudiments of Music and Melodic Form. Candidates who have obtained the Junior Certificate may obtain the School Music Teachers' Senior Certificate at the end of a further year's course in Elementary Harmony and Counterpoint, Melodic Form and History of Music.

The Certificate in Organ Music is obtainable by candidates who have attended a two years' course in (1) Harmony, Counterpoint, History of Music and Form (2) Plainchant and Liturgy (3) Organ-Playing.

University College, Cork

Founded 1849. Part-time Lectureship in Music established 1906.

Part-time Chair of Music established 1909. Full-time Chair of Music established 1948.

Cork Corporation Professorship of Irish Music (Part-time) established 1922. Professorship of Irish Music converted into Lectureship 1924.

Lecturer in Music :

Frederick St. John Lacy	1906

Professors of Music :

Frederick St. John Lacy, F.R.A.M	1909
Aloys Fleischmann, M.A., B.Mus.	1934–

Cork Corporation Professor of Irish Music:

Carl Gilbert Hardebeck	1922-1923

Cork Corporation Lecturers in Irish Music:

Annie W. Patterson, B.A., D.Mus.	1924
Seán Neeson, B.A.	1933–

Candidates for the B.Mus. Degree must pursue a course of study in the College for at least nine terms. The Examinations consist of:

(1) A First University Examination in Music, including four-part Harmony and three-part Counterpoint, Scoring for Strings, Form, History of Music up to 1700, Irish Music, a Modern Language, and a Practical Examination.

(2) A Second University Examination in Music, including four-part Harmony and Counterpoint, Scoring for Strings and Woodwind, Form, History of Music from 1700 to 1850, Prescribed Texts, Acoustics, Irish Music and a Practical Examination.

(3) A Final Examination, including five-part Harmony and Counterpoint, Invertible Counterpoint, Canon and Fugue up to four parts, Scoring for full orchestra, Form, History of Music from 1700 up to the present, Prescribed Texts, Aesthetics of Music and Musical Criticism, Irish Music and a Practical Examination.

In the Final Examination candidates must: (1) display a high degree of proficiency in the practical part of the examination; or (2) satisfy the examiners in respect of an original composition or an essay embodying historical research; or (3) pass a paper and a practical test in methods of teaching.

A College Scholarship, value £40 and tenable for two years, is awarded on the results of the First University Examination in Music. (For the Travelling Studentship in Music, see University College, Dublin.)

Music may be taken as a subject for the B.A. Degree, and a three years' Music Course is provided for Arts students.

University College, Galway

Founded 1849. No Chair of Music, and no provision for Degrees in Music.

St. Patrick's College, Maynooth

(A Recognised College of the National University of Ireland)

Founded 1795. Professorship of Sacred Music established 1888, primarily for the instruction of the students in Gregorian Chant and in Church Music.

No provision for Degrees in Music, but Music may be taken as a subject in Arts.

Professors of Sacred Music :

Rev. Heinrich Bewerunge	1888-1923
Vacant	1923-1927
Rev. Michael Tracy, B.A., L.Mus. (Rome)	1927
Rev. Charles H. O'Callaghan	1951

Hoods of the National University of Ireland

B.Mus. Degree – Dark green Irish poplin, lined with coral pink

D.Mus. Degree – Do. (with gown of scarlet cloth, its sleeves, facings and cuffs matching coral pink of hood)

The Queen's University of Belfast

Founded as Queen's College, Belfast 1849. University Charter granted 1908.

Part-time Lectureship in Music established 1902.

Full-time Lectureship in Music established 1947.

B.Mus. Degree created 1949.

Additional full-time Lectureship in Music established 1949.

Hamilton Harty Chair of Music established 1951.

Professor of Music :

Ivor Christopher Banfield Keys, M.A., D.Mus., F.R.C.O.

Lecturers in Music :

Lawrence Walker, B.A., D.Mus.	1902
C. J. Brennan, B. Mus, F.R.C.O	1928
Edward Norman Hay, D.Mus., F.R.C.O.	1941
C. J. Brennan, B.Mus., F.R.C.O	1943
Ivor Christopher Banfield Keys, M.A., D.Mus., F.R.C.O.	1947-1951
Evan Bevan John, B.A., M.Mus., L.R.A.M., A.R.C.M., F.R.C.0	1949–

Candidates for the Degree of B.Mus., which ranks as an Honours Degree, must attend all lectures as full-time intern students. The normal length of the course is four years.

The requirements are as follows:

(1) First B.Mus. Examination, including Harmony and Counter point in not more than four parts, Form, Outlines of the History of Music, and a Practical Examination.

(2) Submission of a Composition (to be approved before the candidate is permitted to sit for the Final Examination) consisting of:

(a) a work of at least fifteen minutes duration for one or more solo voices, chorus and either string orchestra or small orchestra; or

(b) a complete chamber music work for at least three instruments; or

(c) any other extended form of composition approved by the Head of the Department,

(3) Final B.Mus. Examination, including Harmony and Counterpoint in not more than five parts, Fugue in not more than four parts, Scoring for full orchestra, History of Music (with detailed knowledge of a prescribed period or periods), Prescribed Texts, and a Practical Examination.

A two-year course is held in Music as a subject for the Pass Degree of B.A.

Hood for the B.Mus. Degree:

Blue silk lined with white, with binding of blue watered silk.

Magee University College

Londonderry

(In Connection with the University of Dublin)

Founded 1865. Tutorship in Music established 1886.

Tutorship converted into Lectureship 1906.

Lecturers in Music:

Rev. W. J. Young, B.A.	1891
J. T. Frankland, A.R.C.O.	1915
James Moore, A.R.C.O., F.T.C.L.	1947

The Music Lectures, which are at present given in connection with the Theological Department only, are based on the requirements of students entering the Ministry of the Presbyterian Church, and are mainly concerned with Sacred Music. A Certificate in Music is granted.

Music in the Secondary Schools

By

JOHN F. LARCHET, D.Mus., F.R.I.A.M.

The study of music in the secondary schools was first given official encouragement in 1879, when music was placed among the subjects in the then existing Preparatory, Junior, Middle and Senior Grades. The examinations, however, consisted merely of papers on the theory of music. In 1904 the conducting of all examinations in music was handed over to the Incorporated Society of Musicians, London, when a practical examination was added to the programme, but with scant attention to aural training and the foundations of general knowledge. In the same year examinations for school choirs and orchestras were introduced, together with special competitions held usually in the Antient Concert Rooms, Dublin. These special competitions were held in public, and were followed with the greatest enthusiasm; in fact such a pitch of rivalry was eventually reached that it was considered advisable, for the sake of friendly relations between the schools concerned, to abolish the scheme in 1911. From the "Rising" in 1916 the I.S.M. examiners from England continued their work here under ever-increasing difficulties, and with the outbreak of our Civil War all activity ceased.

With the attainment of our political freedom in 1921, and the placing of education in our own hands, the Board of Education prepared an ambitious music programme for the secondary schools. While they appreciated the cultural value of the programme, however, the authorities realised its difficulty. A new type of teacher had to be found to deal with its demands, imbued with a modern outlook and instructed in modern methods of teaching music. This new body of teachers was gradually created, and, though still comparatively small, is growing steadily, and with it the number of well-trained students. Now, after some twenty odd years of earnest effort and much spade work, the fruits of the new system are beginning to be seen.

The music programme for secondary schools consists of two distinct parts, namely, the examinations for choirs and orchestras, and the examinations for individual candidates who take music as a subject for the Intermediate and Leaving Certificates. As regards the former, choirs in two, three or four parts (S.A., S.S.A., S.S.A.A.) are eligible for entry, those in three or four parts being unaccompanied, and there is also a division for three-part choirs for male

voices (S.A.B. or S.T.B.) with songs specially suitable for boys' schools. Each choir must undergo an unaccompanied sight-test in as many parts as make up the choir's constitution, and its members must also be prepared to answer suitably graded questions on the rudiments of music.

In the instrumental section of the programme there are three divisions, for senior, intermediate and junior orchestras. As in the case of the choirs, in addition to the pieces set by the Department there is a "piece of own choice", which must be of a standard in keeping with the set pieces. It is quite usual for some of our senior orchestras to present a movement of a piano concerto as the "piece of own choice"; this gives a chance to a promising executant, and at the same time provides a good item for the annual school concert.

The music selected by the Department for all these programmes is chosen with the object of developing the best possible taste in the schools. Irish music and the names of Irish composers are much in evidence, which is as it should be. Through the medium of our school programmes many new settings of Irish songs have been published and introduced to the public, and in this way a definite impetus has already been given to the knowledge and appreciation of our native music and musicians. Among the Irish composers whose names have appeared on the programmes are Stanford, Charles Wood, Vincent O'Brien, Carl Hardebeck, Éamonn Ó Gallchobhair, Michael Bowles, Molyneux Palmer, Harold White, Liam de Noraidh, Máiréad Ní Phiogóid, Hubert Rooney, Robert O'Dwyer, Ernest de Regge, George P. Hewson, Daniel McNulty, the writer of this article and some others.

Throughout the examinations for choir and orchestra, sight-reading is not merely an important part of the examination but a *sine qua non*. In order to pass the examination, 70 per cent, has to be obtained in the sight-reading test. The fact that so few choirs have failed to reach this percentage during the last few years is an indication of the progress which has been made.

We now come to the programme for the individual candidate, that is, the boy or girl who takes music as a subject for the Intermediate or Leaving Certificate. This course is intended for students who have a special talent for music, and who intend to pursue the subject seriously, and eventually to obtain a Diploma or University Degree, perhaps with a view to making music their profession. (These students must not be confused with the immense number of children with ordinary talent who are studying music in school, and who present themselves before the various examining bodies for a local centre examination. Over 10,000 were examined in 1949 by the Royal Irish Academy of Music alone.) The programme for

individual candidates in music is as exacting in its own sphere as that for any other school subject, such as Irish or mathematics. The examination is divided into three parts: practical, oral and written. The practical examination consists of a performance on an instrument, namely Piano, Organ, Violin, Viola, Cello or Harp. In the oral examination there is a reasonably difficult series of ear-tests, and in addition a memory-test. For the latter the candidate has to write down from memory one of a number of Irish airs previously chosen for special study. The written examination includes questions on the rudiments of music, melodic form, the elements of counterpoint and harmony, and a prescribed course of musical history. A candidate who fulfils the requirements of the Leaving Certificate already possesses the foundational knowledge on which a musical career may be built.

Here are some figures which will give an idea of the progress which has been made in the secondary schools' departmental examinations. In 1925 there were 73 choirs, 25 orchestras and 31 individual candidates for examination; in 1949 there were 133 choirs, 45 orchestras and 167 individual candidates. The Department now awards bonuses on the results of the examinations for choirs and orchestras, an inducement which has helped considerably in raising the number of choirs and orchestras presented throughout the country. But it is the cultivation of the ear, so stressed all through the schools' curriculum, which has played the chief part in the raising of the standard of instrumental and vocal performances and of musical appreciation generally.

At present it is obvious that a marked awakening of interest in good music, national as well as international, is taking place. Apart from the main contributory causes, such as broadcasting and the gramophone, this awakening may be traced at least in part to the improved teaching in our secondary schools. Yet while real progress can here be reported, far too large a number are without music instruction of any kind.

One of the chief difficulties all along has been the insufficiency of adequately-trained teachers to meet the growing demand. To make good the lack of teachers holding a university degree in music, courses of extern lectures have been available at University College, Dublin, for the past twenty years, for the training and production of teachers specially equipped to deal with the requirements of the programme for individual candidates taking music as a subject for the Intermediate and Leaving Certificates, and also for Matriculation. The full course takes from two to three years, and comprises two divisions, Junior and Senior, with an examination at the end of each. The course is not considered to have been completed until

both the Junior and Senior qualifications have been obtained.

As a result of these courses, many leading schools in Dublin and elsewhere have been supplied with well-equipped teachers. Up to the present they have been engaged by the school authorities, independently of the Department of Education, and salaries are apt to vary in consequence, those offered being in some cases entirely inadequate. However, the Department is desirous of having recognised music teachers in its schools, and at present has under consideration a scheme to deal with the question. At present the qualifications demanded consist of a University Degree in Music, and in addition a Higher Diploma in Education. One must hope that the Higher Diploma in Education may be waived as an essential qualification, and that the B.Mus. Degree will be accepted as sufficient in itself. Furthermore, a reputable Music Teaching Diploma should be considered an adequate qualification, but with a differentiation in scale of salary or bonus for holders of such diplomas, as against holders of the B.Mus. Degree.

The Department has just appointed, for the first time, an Inspector of Music for the secondary schools, and in doing so has made many difficulties that lay in the path of musical progress easier of solution. Amongst these may be mentioned the question of the official recognition, status and payment of music teachers, the giving to music a place of prominence in the regular curriculum, and the making of class sight-singing obligatory.

There is yet another problem which must be dealt with sooner or later, and that is the maintenance of a uniform standard for the various local centre examinations in practical subjects through out the schools. In France, Germany and Italy the teaching of music is directed from the Conservatories. However, much could be learned nearer home from the study of the system in operation in Wales, where the training and inspection of music in the schools emanates from and is controlled by the Chair of Music in the University.

To conclude, a great deal has yet to be done before it can be claimed that we are a nation possessing a musical culture which is wide and general. The schools will have to concentrate on producing a race of intelligent listeners, rather than a race of mediocre performers. For the attainment of this end, two of the suggestions already made above are essential, namely that music be given a far higher place on the curriculum, and that the singing-class be made compulsory, as it is in primary schools, and graded like any other subject. In this class should be taught the foundations of everything in music, ear-training (a systematic development of the pitch sense and rhythmic sense), sight-singing, theory and musical appreciation.

The student who has a special taste for playing an instrument should be given every encouragement to develop that taste, but it is even more vital that the entire school attend the sight-singing class. The importance of sight-singing cannot be too strongly stressed. It forms the basis of all musical culture and is essential to further progress; through it alone can the personnel of future choirs, instrumental ensembles and orchestras be assured. Again, it is by the "appreciation" lesson that the future music-supporting public will be created. One hour's lecture a week to the whole school will do more to create a real love of music in our children than any other form of study. In the hands of a tactful guide, with the aid of a piano, a wireless set or a gramophone, they can be taught the real scope of the art and the full amount of pleasure to be extracted from it. In this way music becomes a living language. There are a few notable examples of schools where efforts are being made to develop the art in this way.

Many will protest against what they conceive to be a waste of time in trying to make musicians of all, or some even against their will. But that objection applies equally to every subject which is not frankly utilitarian, and if there is any value in a classical or literary education then music is of equal importance with every other factor, and is entitled to its place on the programme. As for the child "that hath no music in himself", such a child does not exist. Some degree of aesthetic sense is born in all, and only awaits cultivation. The musical instinct is all but universal.

The children of Ireland are sensitive to the appeal of good music and they are proving that the spirit of the old bards still lives in them. When every child on leaving school will have an understanding of music and a knowledge of how to listen to it intelligently, then the future of Ireland as a musical nation will be secure.

Music in the Primary Schools

By

DONNCHADH UA BRAOIN

Late Organising Inspector of Music Department of Education

Vocal Music has been a compulsory subject in Irish schools only since 1900, From 1916 to 1922 progress was almost at a standstill as a result of the political confusion. From 1922 on, the concentration on Irish created further dislocation, and music almost disappeared from the curriculum – in practice, at least. When I became Organising Inspector of Music in 1932 the position could scarcely have been worse. It was quite common to find in most of the schools in country districts from 20 per cent, up to 90 per cent, of the children classed as "non-singers". Even in cities like Dublin or Cork sight-reading was unknown, and part-singing hardly existed. Practically no arrangements of Irish songs were available. Between 1900 and 1916 there had not been time to establish a solid routine method of teaching such as had existed for other subjects for nearly a century, and from 1916 to 1932 music simply deteriorated.

In Éire there are 5,400 primary schools, with some 500,000 names on their rolls. The great majority of these children will never receive any music-instruction after leaving school. What they do receive should then be as efficient, as thorough, and as practical as possible. Over 70 per cent, of the 5,400 schools – perhaps 4,000 – are one-teacher or two-teacher schools. That one fact emphasises the absolute necessity of securing that all primary teachers should be capable of teaching music efficiently. I cannot remember a year since 1932 in which the proportion of teachers leaving the training colleges incapable of teaching music was less than 25 per cent. In 1947 it was 26 per cent. The students enter the colleges without the necessary musical foundation, and consequently leave them unable to teach music effectively, thus perpetuating the very conditions which denied to themselves a proper foundation. Since 1939, however, a surprising change has taken place in the schools, and may be expected to effect to a constantly increasing degree the training college work. The frightening proportion of "non-singers" has practically vanished, and there are few parts of the country now in which one cannot get fairly good (often very good) sight-reading. The boys' preparatory colleges have made consider able advances in the past six or seven years, and the frigid indifference

with which most teachers regarded the subject has been changed into a most gratifying enthusiasm.

This astonishing change has been achieved by: (1) a rational and detailed programme; (2) stimulating and highly effective methods of teaching; (3) annual Music Courses which have been attended since 1939 by over 4,000 teachers – about one-third of the whole body of primary teachers. These courses are surprisingly effective, but are restricted, in the same way as the work in the schools is restricted, by the inadequate staff available. At present this staff consists of an Organising Inspector of Music and three assistants. If more organisers were available, more intensive work could be carried out in the schools, more numerous courses could be held for the teachers, and the progress would be many times as great. In Edinburgh alone before the war there was a Director of Music with twelve assistants, and in Glasgow thirty-seven organisers, apart altogether from the allocation of one organiser to each county. Here 1,670 schools are allocated to one organiser, and about 1,500 schools each to two others, a fact which in itself shows up the absurdity of the whole scheme. The wonder is that so much has been achieved.

Primary teachers spend three or four years in a preparatory college doing the secondary school curriculum, and two years in a training college. A fluctuating percentage enter the training colleges without passing through the preparatory colleges. Up to a few years ago the two boys' preparatory colleges offered practically no musical training. Now they both have competent teachers of vocal music, who are themselves ex-primary teachers and well acquainted with practical school work. Music training in the girls' preparatory colleges was also of a very elementary nature up to recent years, but great improvement has now been effected in all the colleges, and especially in the boys' colleges, when one compares present-day conditions with the chaotic situation of the earlier years. In the girls' training colleges a fairly large number study the piano, violin or organ, while those with no previous instrumental experience study the harmonium. In many cases a very high standard of technical excellence is reached. A good deal of the potential value of this training, however, is subsequently lost for want of an opportunity to use it in schools without pianos or for lack of an organ to practise on, and also because of the impracticability of giving all-round musical knowledge (as distinct from mere piano-playing, etc.), when so many other subjects imperatively demand time. And, of course, very little can be done with mere beginners even if they have done a certain amount of preliminary work in the preparatory colleges, as they now can. Hitherto few of the men students bothered

about instrumental music, owing to the sub-conscious Irish complex that music is a frivolous occupation fit only for girls. Recently, however, about thirty of them asked for piano instruction in one of the colleges – a very remarkable and gratifying development, which one hopes may indicate quite a new outlook. The programme in both the preparatory colleges and training colleges is now devised so as to link up with that of the primary schools. Accordingly, there is a graded and unbroken scheme of music-training from the day the infant child enters the school until the finished teacher leaves the training college.

Should music be taught in our schools and if so, to what extent? These are questions not yet completely settled. In fact public opinion in Éire is so freezingly indifferent to education and all that it implies that one is not surprised to find that in fifteen of the twenty-six counties no music is taught in any vocational school, that some 200 only of the students out of the 6,000 or more in Dublin vocational schools get even a very elementary choral training, that there are still many secondary schools without music of any kind, even class singing, and (to proceed to ultimate results) that we have not sufficient material in the country to establish a national symphony orchestra.

Vocal music should be taught and practised in every scholastic institution, and not in primary schools alone:

(1) *For the students' own sake.*

No one can watch a choir successfully singing fine choral music without seeing that no other activity, social or artistic, creates the same intense feeling of delight, physical, mental, spiritual and moral, evokes such a complete manifestation of the whole personality, generates such vivid enthusiasm and ambitious striving, affords such opportunity for spontaneous yet harmonious communal effort, or results in such complete self-expression.

(2) *For the creation of self-discipline and organised community spirit.*

The only other school-subject requiring common effort is physical .training, where the mental effort becomes quite automatic, and where the final result (even in the Sokol system), comparatively small as it is in artistic value, is also quite imperceptible to the participants themselves; while in choral music no spectators or audience are necessary for the complete realisation of the music's ultimate value. And this, in fact s is what makes choral music the only really *democratic* art – with a minimum of technique which every child can acquire with ease in a primary school, the whole community can partake in the very highest kind of art. I have heard the chorales in the *Matthew Passion* sung in parts by practically the whole audience at a Welsh Eisteddfod.

(3) *For the evocation, not by learned lectures or exhortations but by actual participation in creative work, of that undefined but very real "music appreciation" which is not only an indispensable foundation for a national school of composition, but an equally necessary element of any truly civilised life.*

Dr. Joyce shrewdly notices how an old Irish MS describes Adam and Eve, after their fall, as "without food, clothing, shelter, fire, light or music", thus including music among the necessities of life. A high official to whom I spoke of the parlous condition of music in Dublin Vocational Schools, commented "What a barbarous state of affairs!" but such an opinion is all too infrequently expressed. We must remember that music is, in countries like Italy, Germany, Russia and England, all of which have produced composers of giant stature, a popular passion, and an element of social life in a sense quite unknown among us. Russian novels abound in references to army choirs, Cossack choirs, gypsy singers; in many German towns of a size less than Cork, there was before the war a municipal orchestra and concert hall; England is honeycombed with brass bands, workers' choirs, music festivals, and amateur orchestras; in Italy there used to be over fifty opera companies; in Scotland I have heard eighteen choirs from towns of a population under 2,000 singing in a manner which none but the most outstanding choirs here in Ireland could approach; and we all know (and if anything over-estimate) the fame of Welsh choirs. In Helsinki (before 1939) a triennial music festival brought 30,000 school children from all over the country. Pilgrims to Lourdes have told me of the shame and humiliation which overwhelmed them when they compared the miserable crooning of Irish bodies with the glorious singing of choirs from European countries.

(4) *For the revival of a spontaneous, expressive life amongst the rural community*

– such as Joyce so feelingly describes in a note to his version of *An Clár Bog Déil*. The hopeless social conditions in our countryside are second in importance only to the economic stagnancy which goads our country people into headlong flight, in a flood of depopulation that threatens to lay waste completely our already desert countryside. It may be doubted whether this drab, colourless, devitalised death-in-life is not even more disastrous than the economic failure. Our Finance Minister stated recently that this living flow still continues, even though the emigrants know well that they will be no better off financially in England. I still remember the instinctive feeling of dismay with which I have watched in Galway the over-crowded buses from a radius of thirty miles around night after night discharge their tumbling excited freights on to Eyre Square, there to spend three or four hours in whatever crude and emasculated enjoyment

offered, and thence to return to their lonely, benighted homes – with what feelings of partly fulfilled craving and what lust for further excitement and indulgence they themselves could only dimly comprehend.

(5) *To ensure that the music for our Church services is performed with the dignity and reverence which it demands.*

Fine church music is readily available, in the shape of plainchant or, for instance, of Palestrina's music, which together form the most perfect consecration of art to community devotion ever achieved. One would think that Palestrina's music, which must be sung unaccompanied, and which presents few or no technical difficulties, had been specially evolved for countries like ours, where organs are rare and generally inferior, and where technical ability is still undeveloped – apart altogether from the unassailable superiority of pure vocal music to any other. Yet the very name of Palestrina is barely known and his music almost unheard. Our primary schools could and should in time supply parish choirs all over the country. And they could, and should have immense effect by sending to the seminaries and thence to Maynooth young men to whom music no longer seems a contemptible dissipation fit only for frivolous girls, but an impassioned expression of the deepest and most profound feelings of human life, and of true religious feeling. Then it would be impossible that we should hear again, as at the Eucharistic Congress of 1932, the saccharine glucosity of César Franck's *Panis Angelica* violently and barbarously intruded into the serene glory of a Palestrina Mass; and it would be not only possible, but certain, that the beautiful singing of the *Missa de Angelis* by the children of Dublin primary schools at this Congress would be parallelled all over the country. With so inspiring an achievement of organisation and enthusiasm before us as the Eucharistic Congress, the fact that nothing more was attempted, even on the most modest scale, is a sad commentary on our desperate indifference to community action both inside and outside the church. And it is time for us now to look forward to the complete disappearance of that dreadful drooling which, surely a legacy of the Penal days and the Famine, passes for congregational singing, but in reality is merely a legacy and a symptom of the three centuries of national disintegration through which we have passed since 1600.

These are great and inspiring aims, and we cannot feel sure of accomplishing them even after intense and sustained effort. Twenty-five years of concentrated instruction in the Irish language does not seem to have produced any effect outside the schools; if this be so, it would be hard to expect immediate results in the case of music, on behalf of which the effort has been so immeasurably less. To take

an instance, despite the widespread enthusiasm for music in Wales and Scotland, and the sound musical organisation in both countries in recent years, neither has yet produced original music, even choral music, of any value, and this may be regarded as one of the significant tests. But we can hardly fail to attain our primary object of giving a new lease of life to music in the schools. This has been achieved to a considerable extent in the unbounded enthusiasm with which many teachers and children alike now approach what used to be the dullest and most boring subject of a dull and boring school curriculum. And that in itself is a worth-while work.

The question has lately been asked why school-music should be "whittled down" to choral singing, and why, at least, violin classes could not be formed in the larger schools. Choral singing is the obvious and inevitable subject in primary schools, since it does not demand specialist teachers or a long and arduous period of training, as instrumental music does. To explore the possibilities of instrumental music in the schools, an attempt was made to organise harmonica bands, and pipe bands, but with little result. Violin classes might be created in large schools if competent teachers were available, but at present they are not. When our present deplorably mediocre standards have been replaced by others more nearly approximating to the normal European level, many further developments, now impracticable, can be initiated, such as the general use of percussion bands and of eurythmics. Pianos, which at present are found in perhaps five per cent, of our schools, mostly in a condition of decrepitude, will perhaps then be much more numerous, and radio and the gramophone common, if not universal. But piano, radio, and gramophone combined are valueless unless the teacher knows how to use them skilfully and with imagination. How many teachers do, even in our secondary schools? To any trained observer at the Annual Summer School of Music in Dublin the answer is only too painfully obvious. I agree with Tolstoy so far as music is concerned in thinking that art which is only for a select upper crust of the body politic is an anomaly – that everybody should be trained to feel and appreciate its beauty. And choral music is the gate to that knowledge. The principles which govern its making and performance are precisely the same as those of every other kind of music, and no one, unless fundamentally unmusical, can practise choral singing without being educated into a potential appreciation of concerto or symphony. There is therefore no "whittling down" – but there may be a great dissipation of energy and loss of concentration if we attempt too much. A far surer, solider, and wider foundation must be laid before we embark on too ambitious developments. For this reason also I object *in toto* to any

attempt to introduce staff notation, until solfa work has reached a much more advanced stage than it has. When sufficient progress has been made, the present programme provides for all the training in staff notation that can be needed in a primary school. Forty-five years of close observation of primary-school work has given me a strong mistrust of any premature attempt to teach staff notation. In fact it is advocated only by those who are without actual practical experience of primary schools.

The vocational schools are intimately bound to the primary schools, since practically 100 per cent, of their students come from them. If music is not taught effectively in vocational schools, much of the primary school work is automatically rendered waste. As I have already said, in fifteen of the twenty-six counties no music is taught in any vocational school. One of the chief difficulties is the scarcity of competent teachers. Another problem arises from the fact that the period of the "break" in boys' voices normally coincides with the period during which they attend a vocational school. Without suitable music of a very special nature, and unusually capable teachers, more harm than good might result from their participation in choral singing. However, in about forty schools out of one hundred and eighty, girls' choirs of varying degrees of merit exist. Material is there in plenty, but much of it remains uncultivated because teachers of an older generation and tradition, themselves incapable of learning anything, stubbornly persist in a hopeless attempt to achieve results by out-of-date methods.

With suitable organisation and trained teachers a great deal could be effected. The necessary music has already, in some small way, been provided, and much more can easily be arranged. In Dublin the Vocational Committee has established three adult industrial choirs, and there is (or was) one industrial choir in Cork. If music held the place it should in the plain man's mind we ought to have not three or four, but twenty or thirty such choirs. Also, we ought to have Army choirs, Gárda choirs, Industrial Corps choirs – in fact a choir in every Government institution embracing twenty or more students. Until this is done, primary school music is nothing more than a temporary recreation from routine boredom, when it should be a permanent foundation for post-school life, and a preparation for self-education in the real sense of the word.

Much progress has undoubtedly been achieved since the new programme was issued in 1939. A great deal more needs to be accomplished, but a beginning has been made. The primary schools are now playing the part which they ought to play in laying a foundation for that community culture which has been lacking for

three hundred years. Music is becoming for our children the source of pleasure and delight, of real education, and of self-expression which it should be in a civilised community.

But the whole issue does not rest with the schools. In 1926 a prominent musician said : "The cause of the low state of musical culture has now been run to earth in the primary schools." In fact the contrary is the case. The chaotic conditions in the primary schools at that time were caused by the still obvious indifference of the public to education, not alone as regards music, but every other subject too. In England and continental countries the musical impulse came from outside, not inside the schools ; and the work now being done in our primary schools will be in vain if the general public outside does not nourish it to full fructification.

Music in the Vocational Schools

By

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The Vocational Act of 1930 (the successor to various Technical Instruction Acts from 1889 onwards) empowered every Vocational Education Committee to establish and maintain technical education and a suitable system of continuation education in its area. "Continuation Education" for the purposes of the Act means "education to continue and supplement education provided in elementary schools". When the teaching of singing was made compulsory in the primary schools (in 1931) it ranked as a continuation subject and as such was added to the curriculum of vocational schools day-classes. This survey of music in vocational schools is thus confined to choral singing.

In order to train teachers for the work, the Department of Education organised Summer Courses in 1932 and 1933. Though many competent teachers and conductors emerged as a result, the scheme of choral singing was not adopted throughout the country as a whole except for some of the larger centres such as Dublin City, Dublin County, Cork City, Cork County (the latter is the first to have a whole-time teacher of Choral Singing in its area), Wexford, Roscommon, Sligo. Later Limerick City, Limerick County, Tipperary, Waterford, and recently Kerry have included the subject in the curriculum.

Evening choral classes for adults (S.S.A and S.A.T.B.) were later introduced, notably in Limerick, Sligo, Cork, Dublin and Dungarvan (Co. Waterford). Another innovation was the establishment of commercial choirs, in Dublin at first, and later in Cork. Under this part of the scheme, any firm willing to organise a choral society among its employees need only provide a room for rehearsal. On application to the Vocational Education Committee a competent conductor and trainer is provided and remunerated on. a part-time basis. In particular cases even the music is supplied. Official attendance registers must be kept. Many firms in Dublin availed of this opportunity, and some of the choirs formed have become well known to the public through radio and concert performances, though not all of them have survived. The more important of these choirs are, or were : Jacob's Choral Union; Variants Choral Society; The New Ireland Assurance Co. Choir; Brown Thomas' Choir;

Independent Newspapers Male Voice Choir. Subsequently the Sunbeam Wolsey Choir was established in Cork. Further stimulus in this direction was given when the Feis Ceoil established a special competition for industrial choirs some years ago.

The programme of musical instruction carried out in the day classes varies according to the average standard of the entrants to the schools but is as far as possible based on that of the primary schools. This includes voice-training, ear-training, notation (solfa and staff) sight-reading, unison and part-songs. In the night classes and with industrial choirs more ambitious work is possible, leading, in the larger centres, to performances with orchestra.

Incidentally, all this has led to considerable activity with regard to the arrangement of two-, three- and four-part songs as well as an amount of original compositions. Native composers have been stimulated to increase their output and have had opportunities of hearing their works performed by the various choirs on the radio and at *feiseanna*.

The policy of the Department of Education is the wise one of linking the music in the primary schools to that of the vocational schools and these latter to the commercial and industrial choirs. The opportunities are there for the country as a whole, and only await adoption by every vocational education committee and every firm. Where the scheme has been in operation, the progress in the comparatively short time is gratifying. It takes a long time to establish a sound choral tradition, and it speaks well for the enthusiasm of those in charge that such good results have been obtained by junior choirs such as those of Parnell Square Technical School, Marino Technical School, Rathmines Technical School, Cork School of Commerce, Limerick Technical School, among others, as well as the industrial and commercial choirs mentioned above which have become well known to Radio Éireann listeners. Eventually every vocational school could have its choirs in the day classes as well as night classes, and every sizable firm could sponsor its own choral society, not only for its social value but for its undoubted publicity value. Indeed there is no reason why individual trades choirs should not exist – a Carpenters' choir, a Bakers' choir, a Masons' choir, choirs formed from any group of allied trades that foregather in a club or headquarters. It is not too fantastic to visualise a Lawyers' choir, or a Doctors' choir.

As stated in the first paragraph, this article deals with .choral singing only, since until recently there was no provision for the teaching of instrumental music in vocational schools under the 1930 Act. By an Order dated March 19th, 1949, however, the Minister has now so extended the terms of the Act as to include instrumental

music, the formation and training of choirs and orchestras, theory and appreciation of music. This Order opens up new possibilities of development and expansion. For instance, Limerick has been agitating for some time for a Municipal School of Music, but has hitherto been prevented from founding one under the terms of the Act. Now that the Act has been amended, it is to be hoped that Limerick will persevere, and will succeed in establishing a School of Music such as a city of its size deserves. A considerable contribution to the nation's music-making would result if the new facilities were availed of generally, and if every town and village within easy access of a vocational school were to benefit by a scheme of organised tuition. In England valuable work is done by Rural Music Schools; a similar scheme, with the emphasis on stringed instruments, is surely possible, and as urgent here. The cities have not necessarily a monopoly of talent.

Schools Music in Northern Ireland

AT THE time of writing, the Northern Ireland Education Act, 1947, has by no means been implemented, and for the purposes of this article, the schools of Northern Ireland may be divided into four types:

(1) The Boarding Schools consisting of boarders and day pupils.

(2) The day Secondary Schools.

(3) The large Primary Schools.

(4) The small rural Primary Schools, staffed by one, two or three teachers.

In each of these types music forms part of the curriculum and is making its contribution to the cultural life of the pupils, a contribution which varies according to local conditions and to the facilities which exist. This is natural. It is self-evident that a school which possesses an adequate and well-qualified staff, equipped with the most modern teaching aids, can better provide a good, sound musical education and inculcate a more discriminating taste than can a school staffed by one or two teachers who have no special music qualifications and no equipment to assist them save the possession of a human voice. It must be said, however, that many rural schools are producing amazing results in song singing and it is to the credit of the authorities that, in all aspects of their work, the rural schools have been made the subject of constant investigation and consideration, so that they now occupy a unique place in the educational system.

1. THE BOARDING SCHOOLS

In the Boarding Schools, music, which for many years received only meagre attention, is now regarded as an important subject of the curriculum and takes its place among other subjects which hitherto crowded it out.

Class singing, notation and aural training are taught to all the preparatory forms and to the lower forms of the senior school, whilst throughout the school facilities exist for the learning of piano playing. The schools are, for the most part, equipped with an adequate number of practice-pianos and the instruction is along sound modern lines. String playing is also taught, and the more proficient players are shown how to apply their technique to some of the problems of ensemble playing by inclusion in the school orchestra. In some schools a competent staff gives instruction in the playing of wood-wind and brass instruments.

At a recent concert in one of our boarding schools the high light of the evening was a performance of the Beethoven Piano Concerto No. 3 in G Minor, whilst in another the school brass band gave a competent reading of Schubert's Unfinished Symphony. In the larger schools, the co-ordination of the various activities of the music department is under the control of the Music Director who, besides his work in conducting the school choir and orchestra, is the person mainly responsible for the musical appreciation of the school, i.e., training the pupils in the art of listening. He is assisted by a staff of teachers, each of whom is a specialist in his or her own department.

Those pupils who show special aptitude for the work are encouraged to take music as one of the subjects in the Public Examinations, in which case they are grouped together for instruction in the rudiments of music, elementary harmony and counterpoint, musical history and form, thereby completing the basis of a sound musical education. It is regrettable that many of these promising young musicians are lost to the profession through a lack of ready facilities to pursue their studies further. It is hoped that the establishment of a Music Faculty in the Queen's University of Belfast will help to maintain the interest of some in their post-school life, but it is only a partial solution.

2. THE DAY SECONDARY SCHOOLS

The main deficiency of and objection to the system of teaching music in the boarding schools is that its sphere of influence is relatively small, that it musically educates a chosen minority whilst it allows many pupils to pass through their later school careers without any opportunities for exploring the vast treasure house of musical experience, pupils to whom the names of Bach and Handel, Beethoven and Brahms are but names conveying nothing. In this respect the day secondary schools (and especially the girls' secondary schools) score over the boarding schools with a scheme which is along more general lines, covering a wide range of work which is available to all the pupils throughout the school, so that many are able to listen to a work intelligently, to place it in its historical context and to discuss it, in some cases, with a remarkable critical facility. The school course consists of class singing, aural training, etc., and musical appreciation taught through the medium of song, piano and gramophone. In the boys' schools where the problem of the changing voice is more acute, the class singing is generally allowed to drop out at adolescence and the entire music period is devoted to training in the art of listening, to talks on musical history, composers, their

Facilities exist in all secondary schools for the learning of piano playing under a system which is by no means prevalent in other parts of the United Kingdom – that of allowing the pupils to take a piano lesson during normal school hours. This is generally achieved by the simple expedient of staggering the piano lessons weekly so that the pupil does not miss part of the same class lesson each week by being taken away for piano instruction. The system works admirably and one does not hear too many complaints from other teachers who lose half an hour of the pupil's time, possibly only once in ten weeks. In some schools as many as four piano teachers are required to cope with the demand, which is ever increasing.

3. THE LARGE PRIMARY SCHOOLS

Here, musical activity is almost entirely confined to class singing. In the infants and junior departments, as in the kindergarten department of some secondary schools, music is taught through its rhythmic rather than its melodic appeal and pleasing results are being achieved through rhythmic movement, singing games and the percussion band, although the last named is not used as universally as might be expected. At this stage of the child's development emphasis is laid upon spontaneous enjoyment, upon the building up of a movement vocabulary which the child can instinctively use in response to various rhythmic stimuli, and upon informal singing of very simple nursery rhymes and songs. Generally speaking, no formal work is attempted – although certain schools are being encouraged to experiment with some modern methods of introducing the scale and note values at such an early age.

At the age of seven, when the normal child enters Standard I of the primary school, the more intellectual aspects of class singing (e.g., sight singing, notation, etc.) are introduced. The Programme of Instruction as laid down by the Ministry of Education sets out briefly the course to be followed in each standard, and is designed to give pupils a ready facility in sight reading from staff notation and a good knowledge of time and key signatures, in other words, enough equipment to enable the pupil to take part in choral singing in after-school life. In some primary schools this programme is fully implemented, in others, largely owing to the inaptitude of individual teachers, the goal is not attained.

The Ministry of Education has recently made provision for the appointment of specialist music teachers in large primary schools, who will be responsible for the instruction throughout the school to

which they are appointed. This will eliminate those teachers who have no aptitude for the teaching of music and will ensure uniformity of method under a well-planned scheme administered by an enthusiast. And only the enthusiast can be successful. This policy is in anticipation of the new intermediate schools which will be built under the new Act, in which specialists and semi-specialists will make up the teaching staff.

4. THE RURAL PRIMARY SCHOOLS

The one-, two-, or three-teacher country school is an institution worthy of the utmost thought and consideration. Its system of teaching is one peculiar to itself, a system which has far more to commend it than at first meets the eye.

The teacher is normally in charge of three or four standards and the method adopted is to teach one subject to one standard whilst the other standards are occupied by work in other subjects, working alone. The standard which has just been taught is then set to work and the teacher takes up another for instruction. The great advantages of this method are that: (a) the pupils can never suffer from being over-taught; (b) it develops in the pupils self-reliance and a capacity for working on their own initiative.

Now, unfortunately, this particular method is inapplicable to music which is essentially a communal art, an art in which pleasure increases when shared with others and one which makes great appeal to the team spirit. Thus the teacher is faced with the problem of teaching music to a class which consists of widely differing ages at widely differing stages of mental development and it is the author's opinion that not nearly enough thought has been given by music educationalists to this complex problem.

How much of the more intellectual work in music can we expect the teacher to achieve – and by what method. Ought the teacher to concentrate more on teaching the children to enjoy making music in song, to feel what they sing and to sing what they feel? These and other problems are receiving a good deal of thought in Northern Ireland by educationalists who are alive to the valuable work this type of school performs and are aware of its attendant disadvantages.

At the moment, teachers in these schools are working very much on their own and the author is delighted to record that there are many who are producing really beautiful singing of folk songs, difficult classical and even modern songs. He remembers with pleasure a very remote country school where he was treated to a first-rate performance of "My Heart ever Faithful."

THE GRAMMAR SCHOOLS CERTIFICATE EXAMINATIONS

The Ministry of Education conducts two public examinations annually – the Junior and Senior Certificate Examinations, of which music is an examination subject. Both consist of a written paper and a practical examination.

In the Junior Certificate Examination, which is normally taken at the end of the third year of the secondary school course, candidates are required to have a thorough knowledge of musical rudiments and a general knowledge of musical history from the year 1500-1700. In addition, they must pass the practical test on either a keyboard or a stringed instrument, in which they are required to play two set pieces, scales and arpeggios, to undergo aural tests at the piano, to read at sight and to answer questions arising out of the pieces.

In the Senior Certificate Examination, which is taken at the end of the fifth year of the secondary school course, candidates are required to have a knowledge of elementary harmony and counterpoint, to identify well-known quotations, to answer questions on the instruments of the orchestra, and to have a more detailed knowledge of musical history from 1700-1850. In the practical examination they are required to play a classical composition of their own choice, to read at sight, to write from dictation a short melodic phrase played on the piano and to recognise common chords and their inversions, cadences and simple modulations in four parts.

OTHER ACTIVITIES

Of later development in Northern Ireland is the creation of concerts for school children by eminent artists and orchestras introduced along the lines of the now famous Robert Mayer concerts in Westminister. In this connection C.E.M.A. (which prefers to retain its original title) has done excellent work, not only in bringing first-rate concerts to the capital city but in taking music to children in the country towns. Through these concerts children have been able to hear the work of conductors of the eminence of Sir Malcolm Sargent, Barbirolli, Fistoulari, and in the case of Sir Malcolm to hear his delightfully informal talks before each piece.

The City of Belfast Education Committee has established a large lending library of gramophone records which may be freely borrowed for school use. The Competitive Musical Festival movement is very strong and does good work in promoting interest through its various classes for school children.

These are all playing their part in the musical education of Northern Ireland, and there are signs of great keenness among many sections of young children. Let us be determined that they shall not be denied any chance of furthering the enjoyment of their musical inheritance.

Since the writing of this article some of the new Intermediate Schools have been established. Experiments in class teaching of strings and piano have been tried with success; music occupies its rightful place here, and it is felt that in this type of school the subject has a future of great promise and an ever-widening scope.

The Place of Irish Music in Education

By

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THE VALUE of Folk Music in an educational system is well summed up in the report on *Recent Developments in School Music* (His Majesty's Stationery Office, London 1933):

> The whole history of Musical England from 1850 onward is one of emergence from darkness to light, and undoubtedly the treatment of Music in the schools has played a great part in the gradual transformation. It has created an audience for serious music; it has given the executant a deeper insight ; it has broadened the outlook of the composer. It has helped to revive a native art; teachers were amongst the first to realise the great ness of Cecil Sharp's work, and the schools were not slow to profit by it. The advent of Folk Song transformed the whole of the literature of school songs, and gave the teacher a completely different conception of what a school song ought to be.

If we examine the position of folk music in all branches of our own educational system we find that in our primary schools (thanks principally to the late Senior Organiser of Music, Donnchadh Ó Braoin, himself an enthusiast for our traditional music) the syllabus makes reasonable provision for Gaelic Song, In the official *Notes for Teachers* and in the *Programme for Schools* the emphasis is all the time on our Gaelic songs, but the solfeggi patterns given are without exception the old-fashioned type, based on tonic, dominant and sub-dominant chords. It would be an improvement to include some solfeggi based on the modes ; they would, besides being a valuable preparation for modal songs, prove an excellent training in sight-reading.

Organisers in Music – four for the whole country – have been appointed, each with a sound, practical knowledge of Gaelic music, and their influence is becoming more and more apparent, though their respective areas are so wide that it would apparently take each several years to visit every school in his area.

One of these organisers of music recently claimed that our syllabus of music for primary schools is the best in Europe. Be that as it may, no one will claim that the teaching of music in these schools is

satisfactory. Choral music is compulsory in all primary schools, and there is evidence of quite a lot of good work, dependent, of course on the calibre of the teacher – who, being a G.P., cannot (save as an exception) be expected to have the specialist's equipment. Qualified teachers are seldom to be found, and enthusiasm alone is not a sufficient equipment for any teacher, let alone a teacher of music. And not all teachers have even that enthusiasm.

In the training colleges the provision for music remains lament ably inadequate. The *Report of the Department of Education* (1943/44) has no more to say of music in the primary school than that (I translate from Gaelic): "there is an improvement in the teaching of music on account of the beneficial instruction given at Summer Courses in recent years."

In the secondary schools it is comparatively easy to cater for choirs as there is a stock of Gaelic part-songs to choose from, though nothing like the desirable range or variety ; but there is a great dearth of suitable arrangements for solo and concerted instruments, and little original work. Each secondary school choir has to perform two songs chosen from the list prescribed, with a third song of its own choice. The prescribed list offers one or two songs with Gaelic, and two or three with English words from which to choose, but there is no compulsion (not even in the case of the hundred Class A schools in which all the work has to be done through the medium of Irish) to choose a song with Gaelic words.

Neither does the programme for individual candidates, who must show proficiency on an instrument, make Gaelic music compulsory. Hamilton Harty, Éamonn Ó Gallchobhair and J. F. Larchet figure in the 1947 lists for Violin; and Hamilton Harty, Herbert Hughes, and an *Irish Lullaby* by Arnold Trowell in the Violoncello list; but for the other instruments, Piano, Organ and Harp, the best we can do is a Field *Nocturne* for pianoforte, and a Stanford *Postlude* for Organ, In the 1944 list the only Irish pieces set for Orchestra were *Two Traditional Irish Airs* by J. F. Larchet.

This lack of Gaelic music in the lists is by no means due to apathy, or to deliberate neglect. The paucity of published material makes it next to impossible to put and keep Gaelic music on the programme. For our schools alone we need a constant stream of arrangements. In choral music some attempt has been made to meet the demand, but even there very much more is needed, while the dearth of instrumental works is a crippling obstacle. Government Publications, and other publishers, are providing us with arrangements of Gaelic tunes, and an occasional original work, but too few, and too slowly. The schools are crying out for more Gaelic music, and it would be a stimulus to our young composers if the Department of Education

would commission, or even, sponsor a competition for suitable works ; and, above all, speed up the rate of publication. The appointment of an Organiser in Music for the secondary schools – one for the whole country – is a step in the right direction, if a feeble one. His task is almost Sisyphean, and the preparation of even a preliminary report has taken nearly two years.

In the technical and vocational schools the position has up to the present been unclear, for music has been a recognised subject only in the cities of Cork and Dublin. The *Report* merely tells us that in vocational schools (1943/4) in Cork "voluntary classes in Physical Training, Claisceadal,[2] and Irish figure dancing were again well supported and good progress was recorded, Concerts, hiking parties and picnics were held".

(The attitude of the Department would seem to be reflected by that of a well-known Master of Trinity, Cambridge, who, when told by a graduate that he proposed to read Music, blandly enquired: "And Dancing?" The mid-Victorian attitude that music is no more than a pleasant accomplishment for a young lady's idle hours dies hard !)

The *Report* goes on to say : "In Dublin, 547 males and 534 female students attend classes in Music." This is obviously a reference to the Dublin Municipal School of Music. No reference is to be found to the work which is being done by the Cork Municipal School of Music. The syllabus for both schools requires the performance of a piece of Irish music in every grade, though there does not seem to be – as there was thirty years ago in Cork under Carl Hardebeck and Micheál Ó Grádaigh – any systematic study of Gaelic Music. In Cork there is a special class for Gaelic choral singing, but every choral class in the school should have Gaelic songs in its repertory.

"In all (Continuation) schools," says the *Report* "debates, concerts and plays were held throughout the Session. In more than one centre broadcasts of the School Choir were given."

Under the headings: "Technical Schools", "Juvenile Training", and "Reformatory and Industrial Schools" there is no reference to music. Since March 1949, however, both instrumental and vocal music has been included by order of the Minister as a subject for instruction in all vocational schools and once this extension is availed of there should be a considerable increase of musical activity in small-town and rural areas throughout the country, with a corresponding awakening of interest in Irish music.

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[2] Community Singing

In the Universities, with their more complex problems, the lack of published material is a serious handicap. It is next to impossible to avoid year after year in the practical examinations tiresome repetition of the same group of pieces. Most University students who take a degree in music will become teachers; some few may have a flair for composition. As teachers or composers they should be steeped in our Gaelic traditional music, so that it becomes "second nature" to them. On these students chiefly depends the future development of Irish music. That development must follow the natural order of evolution ; it must be rooted in native sources. Yet it is possible for a student to take a first-class honours degree in music at either of our Universities without the slightest acquaintance with Gaelic music. I hasten to add that the danger is a purely potential one – our students do get a reasonably good knowledge of Irish music – but such knowledge should be made compulsory.

Another field of work for the University student is research. A great deal of research remains to be done on Gaelic music. A definitive edition of Gaelic melodies, on the lines of Bela Bartok's collection of Hungarian folk songs, would be a boon; none of the existing collections is entirely satisfactory. Manuscript collections – Forde's collection in the Royal Irish Academy, and others – still await an editor, but I am afraid we are far from the day when we shall see musicological research subsidised. For example, Mr. D. J. O'Sullivan's scholarly edition of Bunting's Collection of Irish airs for the Irish Folk Song Society remains unfinished, for lack of funds.

Research is post-graduate work, and there is little inducement for a student to devote himself to research in music. True, the cost of publishing a recent paper on the Irish Scale has been defrayed by a grant from the Higgins Fund of the Royal Irish Academy, but this is an isolated example, so rare as to be noteworthy. Up to recently there was no University studentship in Music, nor are there any post-graduate scholarships. The Professorship of Irish Music at University College, Dublin, has been vacant since 1939. The Cork Corporation Lectureship in Irish Music at University College, Cork, is but a part-time post, with correspondingly low salary.

Research, under such conditions, has been at a standstill. Reviewing the whole position, however, we find it anything but hopeless. Certain progress has been made. The Senate of the National University of Ireland has established a Travelling Studentship in Music, to be first offered for competition in 1952. The post of Director of Irish Folk Song Studies has been created in University College, Dublin. The Department of Education's Summer Courses in Music continue, while an additional course in Cork for the training of choral conductors has been promoted by the Supervisor

of Music under the County Cork Vocational Committee. The success of the latter is shown by the fact that as a direct result seventeen choral centres have been established in County Cork. Another development in vocational schools outside the Gaeltacht area has been the organisation of *Aeriochta* in nine centres, and the introduction of a new feature – the *Oiche Ghaelach*.

As regards composition, we have a group of young composers who naturally accept their Gaelic birthright, and their number is growing. How different from fifty years ago, when Carl Hardebeck, that dauntless pioneer, began his lone struggle in the cause of Irish Music. Then, no publisher would look at a volume of Irish songs; there was no market for them. Then, the Irish speaker knew nothing of music, and the musician was ignorant of all things Irish. In the schools, an exceptional zealot might teach as a Gaelic song such a bastard form as Dr. McHale's translation of *The Last Rose of Summer*.

The present advance is due almost entirely to one man, battling against overwhelming odds : Hardebeck. He showed us the road to travel, he blew the dust off our Gaelic songs, and fetched them out from the shelves of the library to live once again in school and concert-hall, at home and in church.

It is in the primary and secondary school years that the foundation is laid, that the young boy or girl gets accustomed to the sound of music. Even in the nursery we should have our own lullabies and nursery rhymes. We must familiarise our students with Gaelic music, beginning in the kindergarten, through the primary, secondary, technical and vocational schools and in the universities. For this we need a multiplicity of arrangements, vocal and instrumental, solo and concerted ; arrangements for school and home for church and theatre, for concert platform and for community singing.

The place of Irish music in our educational system is then, in the schools, in all our schools ; its function, to work as a leaven, a vitalising influence. A study of our folk song should be an essential part of our education in all its branches and at all stages. Folk song has vitalised the music of every country which, during the past century, turned to this native wealth. If we are to have any significant music, it will spring only from these native roots.

The Organization of Music in the Schools

Department of Education

SECONDARY SCHOOLS

Music is an optional subject in the Intermediate and Leaving Certificate Examinations.

The Intermediate Certificate Examination in Music consists of an oral examination, a written examination including elementary harmony and counterpoint and a general knowledge of a prescribed list of composers, and a practical examination in Piano, Organ, Violin, Violoncello or Harp.

The Leaving Certificate Examination in Music consists of an oral examination, a written examination including harmony (dominant seventh, suspensions, modulation) two-part counterpoint and general musical history, and a practical examination in the instruments listed above.

The oral and practical examinations are conducted by a panel of examiners under the supervision (since 1924) of Dr. J. F. Larchet, Professor of Music, University College, Dublin, There is no permanent panel of examiners, the appointments being made from year to year.

Inspector of Music, Secondary Education Branch:

Peadar Ó Cillín, B.Mus. (Post created in 1948)

PRIMARY SCHOOLS

Singing is an obligatory subject in the Primary Schools. Extract from programme :

> "From the beginning the teacher should keep in mind the final end, i.e., that the pupils should leave school having:
>
> (1) Memorised accurately as many songs as possible (words and music);
>
> (2) Cultivated the habit of listening carefully and intelligently to music;
>
> (3) Acquired the power and more especially the desire to take part in choral singing. This implies a satisfactory knowledge of sight reading, and should include practice in the writing of music notation."

Tonic Solfa notation alone is taught in Standards I to IV. Staff notation is introduced gradually from Standard V on.

Publications :

Revised Programme of Instruction in Music for National Schools (The Stationery Office, 3-4 College St., Dublin)

Notes for Teachers Music (The Stationery Office)

Inspector of Musical Instruction :

Peter Goodman	1900-1909 (Examiner in Music to the Board of National Education since 1892)

Head Organising Inspectors of Musical Instruction :

Thomas F. Marchant	1909-1926
Donnchadh Ua Braoin	1931-1947
Tomás Ó Caoindealbháin	1951

Organising Inspectors :

Miss Elizabeth Gorman	1909-1940
Seán S. Ó Casaide, M.A.	1937-1941
Pilib Ó Laoghaire	1937-1942
Tomas Ó Caoindealbháin	1937-1951 (Dublin area)
Proinnsias S. Ó Súilleabháin	1943 – (Sligo Area)
Proinnsias Ó Ceallaigh, B.Mus., L.R.A.M., A.R.I.A.M.	1943 – (Cork area)

Teachers of Music in the Training Colleges for Primary Teachers :

ST. PATRICK'S TRAINING COLLEGE
Drumcondra, Dublin

(Training College for Catholic men students)
Founded 1883

Class Music:		*Instrumental Music:*	
Peter Goodman	1883	Theodore Logier	1884-1944
Joseph Seymour, B.Mus.	1893	Patrick W. Murphy, B.Mus.	1946-1949
Samuel Myerscough, B.Mus.	1911	Finn O'Loughlin, B.A., B.Mus., H.Dip. in Ed.	1948-
Louis O'Brien	1912		
James McKenna, M.A.	1916		
John J, Redmond	1918		
Sean Hayes, B.Mus., H.Dip. in Ed.	1949–		

De La Salle Training College

Waterford

(Training College for Catholic men students)
Founded 1891

_ McVicars	1891
_ Comerford	1892
Percy Rogers	1895
W. H. Murray	1901
Michael Bowman, M.A., B.Mus., H. Dip. in Ed.	1935
Brother Arnold	1939 -
Brother Damian	1939 -

Our Lady of Mercy Training College

Carysfort Park, Blackrock, Co. Dublin

(Training College for Catholic women students)
Founded 1883

Members of the Order of Mercy	1883-
Vincent O'Brien, D.Mus.	1906
Oliver O'Brien, B.Mus.	1948-

Mary Immaculate Training College

Limerick

(Training College for Catholic women students)
Founded 1901

Singing and Theory:

Sr. M. Veronica	1901
Sr. M. Colette	1911-
Assist.:	
Sr. M. Celestine	1931 -

Choral Singing:

Charles Kendall-Irwin	1901
John Fallen	1929
Charles King-Griffin	1930
Sr. M. Colette	1933-

Instrumental Music:

Organ

Sr. M. Colette 1901 –

Piano and Harmonium

Sr. M. Josephine	1901
Sr. M. Colette	1901 -
Sr. M. Benignus	1922 -
Sr. M. Celestine	1931 -
Sr. M. Columcille, B.Mus.	1950 -

Violin

Sr. M. Ursula	1926

Church of Ireland Training College
Kildare Place, Dublin

(Training College for men and women students of Church of Ireland and other Protestant faiths)
Founded 1884

Instrumental Music:		*Vocal Music:*	
C. Grandison	1884	Miss M. J. Smith	1884
		Miss J. Beattie	1914
G. Harrison	1911-	Miss J. Lowry	1933
		Lewis B. Cooley	1944
		Mrs. Whitten	1945 -

MINSTRY OF EDUCATION, NORTHERN IRELAND

Inspectors of Music :

Captain T. O. Corrin, B.Mus., A.R.C.0 (Killed on active service, 1940)	1925-1939
Major T. S. Turner, B.Mus., F.R.C.0	1947

The Ministry's Inspector of Music superintends music both in the Secondary Schools and the Public Elementary Schools.

SECONDARY SCHOOLS

Music is an optional subject in the Junior and Senior Grammar School Certificate Examinations conducted by the Ministry of Education.

The Junior Certificate Examination in Music, open only to candidates in Pianoforte or String playing, consists of a practical examination in Pianoforte, Violin, Viola or Violoncello, with aural tests, and a written examination in the history of music (Haydn and Mozart) and musical theory.

The Senior Certificate Examination in Music consists of a written examination which includes melodic construction, two-part counterpoint and outlines of the history of music, and a practical examination in Voice, Pianoforte, Violin, Violoncello or other orchestral instrument, together with various aural tests.

Extern examiners are appointed annually by the Ministry to set written papers in consultation with the Inspector of Music, who conducts the practical part of the examination.

Extern Examiners:

Captain C. J. Brennan, B.Mus., F.R.C.O., L.R.A.M.
E. M. Chaundy, M.A., D.Mus.
Ivor Keys, M.A., D.Mus., F.R.C.O.

PRIMARY SCHOOLS

Singing is an obligatory subject in the Primary Schools. The programme consists of Song-Singing, Ear- and Eye-Training. Extracts from programme:

> "Throughout the entire course, the cultivation of discrimination in taste should receive as much consideration as the development of craftsmanship; this can only be achieved by careful selection of the best types of music, both for song singing and for hearing.
>
> The child mind must be stored with as great a variety of fine tunes as is possible, and the first aim of the singing lesson should be, not elaborate performance, but the steady advance of musical culture, together with the perfecting of sight-reading, ear-training, and purity of vocal production."
>
> "Eye-training may be carried out from the very earliest stages in Staff notation solely, correlated with Rhythm (Time) names and Solfa Pitch-names. The Solfa time-notation need not be introduced at all, but there is no objection to its being used as an alternative notation wherever so specified in the programme."
>
> Standards V, VI and VII: "The use of Solfa pitch-names may be gradually discontinued, some monosyllable being substituted."

Publications:

Suggestions for the Teaching of Singing in Public Elementary Schools
(H.M. Stationery Office, 80, Chichester St., Belfast)

The Music Staffs of the Training Colleges

St. Mary's Training College

Broadway, Falls Rd., Belfast

(Training College for Catholic women students.
Since 1945 men students have also been admitted)
Founded 1900

Lecturers in Music :		*Assistants :*	
Miss Miley	1900	Miss Gilmore	1900
Miss Harmon	1901	Sr. M. Francesca	1945
Mother M. R. O'Brien	1920	Miss Millar	1946-
Miss McGrane (Women students)	1929-		
Rev. P. O'Kelly (Men students)	1945 -		
Rev. E. McEnaney (Plainsong for men students)	1945 -		

Stranmillis Training College

Stranmillis Rd., Belfast

Founded 1922

Lecturers in Music:

W. G. Davidson, L.T.S.G.	1922
E. Wilson, B.Mus.	1933
Percy Young, D.Mus.	1934
Lister Wood, A.R.C.M.	1938 -
Robert Simpson, A.R.C.O., L.G.S.M.	1947-
E. J. I. Williams, B.A., B.Mus.	1951-

Music in the Army

By

LIEUT. COLONEL JAMES M. DOYLE, B.Mus.

Director, Army School of Music

WHEN THE modern Irish Army was in process of organisation, the first official recognition which the Irish Free State Provisional Government gave to the art of music was to sanction the formation of an Irish School of Military Music. The important part that good military bands had played in enhancing the musical education and upholding the prestige, culture and national pride of other countries was fully realised by the Army authorities in the new State. Since at this time wireless broadcasting, electrical recording and sound films were still unknown, the people of Ireland rarely had the opportunity of hearing first-class military music. No tradition existed here on which to base initial efforts to form our own bands and to ensure that they would be capable of performing in an inspiring manner music of Irish and cultural interest and of making an appeal to the nation at large at this important juncture in. the history of our country.

It was determined from the outset that the organisation of our Army Bands should conform to the most exacting musical and military requirements. To this end it was decided to seek advice and to take advantage of the most experienced and reputable military music schools abroad. The authorities first approached the French Government with a view to engaging a competent Director and Instructor from the Garde Républicaine, then acknowledged as possessing the leading combination of wind instrumentalists in Europe. The French authorities were not in a position to accede to the proposals made. The Commander-in-Chief of the Irish Army then turned to Germany, where conditions were such as seemed to offer an opportunity of getting one or two highly skilled and experienced men from among the large number of displaced musicians in post-war Germany to whom an opening such as this in Ireland would, it was felt, be a highly attractive proposition.

Professor Grawert, Director of the Royal School of Military Music in Berlin, was consulted. He recommended Fritz Brase who had previously held the appointment of Bandmaster of the 1st Grenadier Guards in Berlin from 1911 to their dissolution in 1918. He was a distinguished graduate of the Leipzig Conservatoire and the Royal

Academy of Music in Berlin. Brase was offered, and accepted in February, 1923, the Directorship of the proposed Irish Army School of Music, with the rank of Colonel. Frederick Christian Sauerzweig, late Bandmaster of the 2nd Foot Artillery in Greifswald, was also engaged and in March, 1923, became the first instructional officer for military music in the Irish Army, with the rank of Captain.

After a few months spent at the Curragh Training Camp the new School transferred its Headquarters to Beggars Bush Barracks, Dublin, in January, 1924. An innovation, so far as wind bands in these islands were concerned, was the introduction of instruments tuned to New Philharmonic pitch. Prior to the formation of the Irish Army School of Music all Military and Police Bands used instruments of English high pitch or concert pitch. Two complete sets of instruments and accessories sufficient to equip a band of forty-two players, and a second band of thirty-six, were ordered from Germany in March, 1923. All Units of the new Free State Army were invited to send any instrumentalists serving within their ranks to the Headquarters of the School for a musical test and transfer to the proposed No. 1 Band or No. 2 Band if found suitable. As details of the new School of Music scheme became generally known a number of experienced players of wind instruments from civilian bands, Police bands and from recently disbanded Irish Regiments of the British Army presented themselves for enlistment as bands men, and soon sufficient suitable men were found to form No. 1 Band and the nucleus of a second band. In the meantime, Lieutenant Arthur Duff had joined the School and became the first Irish Bandmaster holding commissioned rank in the Defence Forces (he retired in 1932 and joined the staff of the Irish Broad casting Service, later taking the degree of D.Mus. in Dublin University).

In the year 1924 it was decided to advertise for a number of boys to be trained as replacements. The response proved so satisfactory that in a short time all vacancies in Nos. 1 and 2 Bands were filled and it became necessary to purchase two further sets of instruments. Thus a third and fourth Band were equipped and were soon ready for duty.

No. 1 Band had given its first public recital in October, 1923, and had followed this by a number of very successful provincial tours. Its headquarters were subsequently transferred to Portobello Barracks, Dublin, serving General Headquarters and the Eastern Command. No. 2 Band was attached for duty to the Southern Command in 1926, where it has since remained with its headquarters at Collins Barracks, Cork. No. 3 Band was attached to the Curragh

Training Camp in 1926, and No. 4 Band was attached to the Western Command in 1936, with its headquarters at Custume Barracks, Athlone.

The Establishments strength of the No. 1 Band is forty-four Other Ranks, apart from the Conductor. Nos. 2, 3 and 4 Bands consist of thirty-three instrumentalists each. The Army School of Music also trains a number of Pipers, Drummers and Buglers for service with Infantry Battalions and other formations throughout the Defence Forces, the minimum strength of a Pipe Band being thirteen. Pipers, Drummers and Buglers are not classed as Technicians and do not receive any additional pay for Band Work. They are required to do ordinary regimental duties in addition to music, and are free to transfer to the Reserve after three years' Army Service. Hence there are a large number of vacancies in Unit Bands to be filled annually. In addition, provision is made at the School Headquarters for the training of thirty-five replacements for all four Army Bands. These are normally recruits who are enlisted in order to have reserves available to fill instrumentalist vacancies as they occur. They are trained and posted to Bands as the older men leave the service on termination of their engagements. Replacements must not be more than sixteen years of age on attestation, and are required to be in possession of the Primary Schools' Certificate or to have attained a standard of education not lower than a Sixth Standard Pass. They are not required to have any previous know ledge of an instrument. Candidates are given a medical examination and a simple educational and general knowledge test, together with a test to ascertain the extent of their musical hearing – if any. Successful candidates are enlisted for a probationary period of not more than two years. If, during that period, they prove likely to become efficient bandsmen, their service is extended to twelve years and may be extended to twenty-one years. They are provided with separate accommodation, and are placed under the charge of specially selected non-commissioned officers. In addition to their musical training they receive instruction in military training (including Foot Drill, Physical Training, Map Reading, Duties of Stretcher Bearers, First Aid, Hygiene and Sanitation) and general education (including Irish, English, Mathematics, History, Geography, Civics and Religious Instruction).

The Establishment of the School of Music also provides for the training of Cadets to become Officer Bandmasters. Cadets are accepted between the ages of 18 and 24 years and must have Matriculation, Leaving Certificate or an equivalent standard of education. Candidates for Cadetships are required to be proficient

pianists and must qualify in sight reading, aural tests and general musical aptitude. They must also qualify in an Irish language

examination and are required to pass a medical test. The course of training after acceptance may extend from three to four years. An examination is held at the end of each year. The syllabus includes Military training, Irish language. Pianoforte, Aural training, Reading at sight, Technique and Construction of all wind instruments, Harmony and Counterpoint, Form and Composition, Scoring for orchestra and military band, History and general knowledge of music, Conducting and Reading from full score. Cadets are afforded opportunities of study for a University Degree in Music.

On completion of the final Army School of Music Examination, a Senior Bandsman Cadet becomes eligible for appointment to commissioned rank. All other rank instrumentalists are examined and tested individually at intervals for the purpose of grading and advancement in accordance with approved Standard Tests arranged to cover progressive stages of development and proficiency.

The general administration of the School and Bands with regard to the direction of movements of personnel, transfers, postings, promotions, musical training and instruction, provision and maintenance of instruments, music library and accessories, public performances and ceremonial parades of bands and all cognate technical matters is the responsibility of the Director. The School Headquarters Staff consists of the Director, the Assistant Director, the Conductor of No. 1 Army Band and an Administrative Officer (non-technical) who is responsible for Clothing, Pay, Rations, Accommodation, Discipline, etc.

Col. Brase, the first Director, died in 1940, and was succeeded by the Assistant Director, Commandant Sauerzweig who was promoted Major in 1943 and Colonel in 1945. Col. Sauerzweig retired in 1947. The present Director is Lieut. - Colonel J. M. Doyle, who joined the School in Beggars Bush Barracks in 1924 as a Cadet. He is an Honours Graduate in Music of the N.U.I, and a Vandeleur Academy Gold Medallist of the R.I.A.M., and is the first Irish national to hold the position of Director. The Assistant Director is Captain John P. Brennock. The present Conductor of No. 1 Army Band is Captain James G. Doherty, and the Conductor of No. 2 Band is Captain R. B. Kealy. Captains Brennock, Doherty and Kealy entered the School together as Cadets in 1936.

Establishments also provide for Officer Conductors for Nos. 3 and 4 Bands. The School, however, became sorely under-staffed with the retirement of Captain Bowles in 1942, of Captain O'Hara in 1944, and of Colonel Sauerzweig in 1947. No Commissioned

Officers were available during this period for the Curragh and Western Command Bands, due to the marked scarcity of youths with the necessary musical qualifications, talent and stamina to stay the course of intensive study involved in becoming a Conductor.

In order to remedy this position it was decided to appoint three further Cadets to undergo training as potential bandmasters. Denis G. Mellerick, James R. McGee and Frederick O'Callaghan were selected by Interview Board and commenced the Cadets' Course in November, 1947. All three were commissioned as 2nd Lieutenants in April, 1951, and were posted to Bands on completion of the B.Mus. Course at University College, Dublin. Lieutenants McGee and O'Callaghan both enlisted as Band Boys at the age of 14, and have risen from the rank of Private (Bandsman) to Commissioned Rank.

Because of the nature of their duties, Army School of Music personnel are more frequently in the public eye than are the personnel of any other branch of the Forces. They are the only troops to possess a special Full Dress Ceremonial Uniform for wear on the occasion of public parades. The primary function of a military band is to provide musical accompaniment for troops on parade, and in this respect it can be claimed that a considerable amount of the credit earned by Irish troops for their good marching capacity is due to the help given them by the bands, whose stirring and vivifying music helps to reel off many a weary mile.

Ireland is rich in the number of fine traditional airs handed down from generation to generation, many of which make admirable marching tunes. Unfortunately, little of this abundant store of folk music is available for our military bands. An important function, therefore, of the Directorate of the Army School of Music is the scoring, arranging and preservation in manuscript of what is best in our heritage of martial airs and folk tunes.

The Army School of Music has exercised a considerable influence on music generally in Ireland, not only by the bands' frequent appearances on military and ceremonial state occasions, Tattoos, Horse Shows, Festivals and Pageants, Receptions to Foreign Representatives, Recitals at sea-side resorts and public parks, etc., but also in the large number of its pupils who, after completing their term of service, now occupy remunerative positions in Radio Éireann and in theatres and similar institutions, and are maintaining in civilian life the high standards of proficiency achieved in the Army School of Music,

The Army School of Music

Portobello Barracks, Dublin
Founded 1923

Directors:

Col. Fritz Brase	1923
Comdt. (later Col.) F. C. Sauerzweig	1941
Lieut. Col. J. M. Doyle, B.Mus.	1947

Assistant Directors:

Comdt. F. C. Sauerzweig	1923
Comdt. J. M. Doyle, B.Mus.	1941
Capt. J. P. Brennock, B.Mus.	1947

Instructional Officer:

Lt. F. O'Callaghan, B.Mus.	1951

Former Officer Bandmasters:

Lieut. A. Duff, B.Mus. (retired 1931)
Lieut. J. M. Doyle, B.Mus. (present Director)
Lieut. M. A. Bowles, B.Mus. (retired with rank of Captain, 1942)
Lieut. D. P. O'Hara (retired with rank of Captain, 1944)

Bands:

No. 1 Band stationed at Portobello Barracks, Dublin.
Conductor Capt. J. G. Doherty, B.Mus.

Complement:

2 Flutes (doubling Piccolo,) 2 Oboes (doubling Cor Anglais), 2 E flat Clarinets, 9 B flat Clarinets, 2 Bassoons, 1 Soprano Sax, 1 Alto Sax, 1 Tenor Sax, 1 Baritone Sax, 2 Cornets, 3 Trumpets, 4 French Horns, 2 Tenor Horns, 1 Euphonium, 3 Trombones, 1 E flat Bass, 2 B flat Basses, 2 Percussion.

No. 2 Band, stationed at Collins Barracks, Cork.
Conductor Capt. R. B. Kealy, B.Mus.

No. 3 Band, stationed at the Curragh Training Camp.
Conductor Lt. D. G. Mellerick, B.Mus.

No. 4 Band stationed at Custume Barracks, Athlone.
Conductor Lt. J. R. McGee, B.Mus.

Complement of Bands Nos. 2, 3 and 4:

2 Flutes (doubling Piccolo), 1 Oboe, 1 E flat Clarinet, 8 B flat Clarinets, 1 Bassoon, 1 Alto Sax, 1 Tenor Sax, 3 Cornets, 2 Trumpets, 3 French Horns, 1 Tenor Horn, 1 Euphonium, 3 Trombones, 1 E flat Bass, 2 B flat Basses, 2 Percussion.

Complement of Pipe Bands:

8 Irish War Pipes, 2 Side Drums, 2 Tenor Drums, 1 Bass Drum.

Gárda Siochána Bands

Gárda Siochána Depot, Phoenix Park, Dublin

Directors of Music:

Supt. D. J. Delaney	1922
Supt. G. O'Donnell Sweeney, B.Mus.	1941
Supt. Joachim Molony	1950

MILITARY BAND

Founded 1922

Complement:

2 Flutes, 2 Oboes, 2 E flat Clarinets, 9 B flat Clarinets, Alto, Tenor and Baritone Saxophone, 2 Bassoons, 6 Cornets, 3 Trumpets, 4 French Horns, 2 Euphoniums, 3 Trombones, 2 E flat Basses, 1 BB flat Bass, 1 String Double Bass, 3 Percussion.

CÉILIDHE BAND

Founded 1936

Complement:

5 First Violins, 2 Second Violins, 1 Violoncello, 1 Double Bass, 1 Flute (doubling Piccolo), I Oboe, 2 Clarinets, 1 Horn, 1 Piano, 1 Drums.

Duties of the Military Band consist of routine parades, funeral and church parades, and playing for the training of recruits. Both Bands carry out public engagements such as broadcasts, recitals, attendance at sports and race meetings, shows and exhibitions, etc. Members of the Bands also perform duties of a police nature in addition to their Band duties.

MILITARY MUSIC IN NORTHERN IRELAND

There is no Military School of Music in Northern Ireland, the training centre for all military bands in the British Army being the Royal Military School of Music, Knellar Hall, Twickenham, England.

Bands are attached to the three Irish Infantry Regiments. These bands, however, are only stationed in Northern Ireland when the respective Battalions to which they belong happen to be stationed there. They are as follows:

Band of the Royal Inniskilling Fusiliers
Bandmaster J. Hall, A.R.C.M.

Band of the Royal Ulster Rifles
Bandmaster R. W. Soars, M.B.E., A.R.C.M.

Band of the Royal Irish Fusiliers
Bandmaster F, J. Brooks, A.R.C.M.

The composition of each Band, consisting of a Bandmaster and approximately twenty-five bandsmen, adheres in the main to that authorised by the Royal Military School of Music, namely:

Reed section: 1 Flute (doubling Piccolo), 1 E flat Clarinet, 1 Oboe, 6 B flat Clarinets, 1 Alto Sax, 1 Tenor Sax, 1 Baritone Sax or Bassoon.

Brass section: 3 Cornets, 2 Horns, 3 Trombones, 1 B flat Euphonium, 1 E flat Bass, 1 B flat Bass. Drums and Percussion Section: 2 players of Timpani, Side Drum, Bass Drum, Cymbals, Tubular Bells, Xylophone.

When required to play for marching purposes, military bands are increased so as to number from thirty up to as many as sixty per formers, the mode of distribution of the various instruments varying to suit the necessary balance of playing power in the band.

The Band of the Royal Ulster Constabulary

Headquarters, Royal Ulster Constabulary, Waring Street, Belfast

Founded as the Royal Irish Constabulary (Belfast) Band in 1905. Present title adopted on the formation of the Royal Ulster Constabulary in 1922.

Conductors:

District Inspector George Ferguson	1922 -1942
District Inspector Alexander Hollick, M.B.E., A.R.C.M.	1946

Complement:

1 Flute (doubling Piccolo), 1 E flat Clarinet, 1 Oboe, 10 B flat Clarinets, 1 Alto Saxophone, 1 Tenor Saxophone, 1 Bassoon, 4 French Horns, 6 Cornets, 3 Trombones, 2 Euphoniums, 2 E flat Basses, 1 BB flat Basses, 2 Percussion.

The Band plays at Constabulary functions, and when required by the Government of Northern Ireland. The Band also accepts outside engagements approved by the Inspector General, the income from which maintains the Band Fund.

Band Music in Northern Ireland

North of Ireland Bands' Association

Founded 1907

President: Capt. E. J. L. Turner, M.C., J.P.

Secretary: S. Warke, 61, Upper Church Lane, Belfast.

The Association consists of over 200 affiliated amateur Bands. The object of the Association is the advancement of the knowledge of music among its members by the holding of band contests and other functions from time to time. Each of the affiliated bands nominates three representatives to a General Council, while the business of the Association is in the hands of an Executive Committee consisting of representatives of the various types of band affiliated, namely, Military, Brass, Flute, Accordion and Pipe Bands.

The individual bands take part in parades, concerts, open-air performances and broadcasts. The Flute Bands consist of Piccolo, first, second and third B flat Flute, F Flute, E flat Bass and B flat Bass Flute, and Drums. Most of the Pipe Bands play the Scottish Pipes, while the Accordion Bands use Italian instruments. The pitch is varied, many bands using high concert pitch, while a minority use continental pitch. All the players are amateurs, trained by military, professional or semi-professional teachers.

Championship Contests are held annually by the Association in the Ulster Hall, Belfast. In 1946 a record was set up by the participation of 102 bands – a record, so far as is known, for any Association of its kind in Great Britain.

PART II

THE PROFESSION OF MUSIC

The Organization of the Profession

By

THE EDITOR

THE first attempt to form an organization of professional musicians in Ireland was made by the Incorporated Society of Musicians in 1893, when four representatives of the Society (Dr. W. H. Cummings, R. S. Riddell, Edward Chadfield and Dr. W. H. Hunt) visited Dublin, Belfast and Cork, and established in each centre the Leinster, Ulster and Munster sections respectively of the I.S.M. The Society, at first called the Society of Professional Musicians, had been founded in England in 1882 for the purpose of providing an organization which would be representative of the musical profession, and would work for the promotion of its interests and the raising of its standards. By 1894, in addition to the three Irish sections, there were two Welsh and four Scottish sections, so that the Society was operative all over Great Britain and Ireland. Apart from the registration of members in each district and the holding of local members' meetings, conferences and concerts, the activities of the Society included the holding of examinations and the granting of "Pupils' Certificates" and of a professional diploma (Prof. Dip. I.S.M.) . A Bill for the Registration of Teachers of Music, sponsored by the Society, was introduced in the House of Commons no less than six times between 1900 and 1908; but, not being a Government measure, it never reached the Second Reading.

In Ireland the Society was at first well supported by the profession in all three sections, and in 1904 the Department of Education entrusted the conduct of school examinations in music to its care. In 1910, however, the Munster section collapsed for lack of members, and from about this time a decline seems to have set in. After 1912 no professional diplomas were conferred by the Society in Ireland, and the political unrest which led in 1922 to the establishment of the Irish Free State and the subsequent civil war virtually caused a cessation of the Society's activities. In 1925 a new impetus was given to music teaching in Northern Ireland by the formation of the Society of Professional Musicians in Ulster. This Society has since continued to flourish, and has done valuable work in raising the standard of the profession in the North. In 1928 the Leinster section of the I.S.M,, up till then nominally in existence, came to an end, thus marking the termination of thirty-five years of activity

on the part of the I.S.M. in Ireland. The Ulster section has indeed managed to survive in so far as a number of musicians in Northern Ireland are still members of the I.S.M., but it does not operate as a Centre, nor does it arrange any local functions.

After the cessation of the Leinster section of the I.S.M. in 1928 no organization of professional musicians existed in the Irish Free State until in 1935 the Music Teachers' Association was formed in Cork, with the registration of music teachers and protective legislation for the profession as its main aims. A professional body operating from a provincial city was necessarily limited both in its membership and influence, but in 1939 the Musical Association of Ireland was founded in Dublin with similar aims to those of the Music Teachers' Association, and with this new Dublin body the Cork Association joined forces in 1940, while continuing to function as before.

An opportunity of achieving concrete results presented itself almost at once. In 1936 Mr. de Valera's Government had set up a Commission on Vocational Organization to report on the practicability of developing functional or vocational organization in this country. The Musical Association of Ireland asked to be allowed to submit a report on behalf of the profession of music, and this request was granted and a report submitted in September, 1939 (see pp. 91ff.). The Commission then invited representatives of the Association to give oral evidence in connection with its report.

Prof. J. F. Larchet, Prof. G. H. P. Hewson, Mr. W. S. Greig and the writer attended a meeting of the Commission, and having replied to a number of queries, were requested to provide further information with regard to the organization of music in other countries. A supplementary Memorandum was prepared and submitted to the Commission, giving particulars of the professional organizations, the status and qualifications of the private music teacher and the teaching of music in the schools in a number of European countries, as well as in the U.S.A., Canada and South Africa.

In 1943 the Commission issued its Report. In that section which dealt with the professions, the Report declared that the Commission was impressed by the unanimous contention of professional bodies that, on the whole, it is better for members, clients and the public that a profession should be organized rather than unorganized, that only qualified persons should be allowed to practise, and that the public should be safeguarded from the fraudulent claims of "quacks". It emphasized the need of some method whereby professions could obtain statutory powers of registration without heavy expense and without the need of political canvassing, pointing out that a Government will not sponsor a registration Bill for

a profession unless it is of urgent public necessity, and that the smaller professions find insuperable difficulties in attaining this object. Accordingly the Report recommended that a Professional Commission be established for the purpose of investigating schemes of registration and organization submitted by the professions, and of drawing up and giving legal sanction to approved constitutions, such as would promote the welfare of the professions concerned, while safeguarding the rights of the community. The Professional Commission envisaged in the Report would enable the organizations of the "unregistered" professions, namely those representing Architects, Engineers, Accountants and Auditors, Surveyors, Analytical Chemists, Musicians, Librarians, Insurance Officials, and Journalists to secure statutory powers of registration and an official recognition, such as under existing conditions is unattainable by the smaller professions, and by the larger except after prolonged delay and formidable expense.

Amidst general disappointment, however, the Government pigeon-holed the Report, merely accepting the recommendations of the Majority Report on Banking, and implementing none of the measures recommended by the Commission to stimulate the organization of vocational groups, the very purpose for which the Commission had been established. Accordingly the first opportunity which had presented itself to the "unregistered" professions, such as music, of achieving a stable form of organization was lost through the Government's neglect to follow up its original policy in this sphere.

After presenting its report to the Commission on Vocational Organization, the Musical Association of Ireland had decided to suspend activities until the findings of the Commission had been published, on the grounds that the chief aims it had set itself were dependent on the recommendations of the Commission, and that there would be little purpose in pursuing minor activities until it was clear whether the major aims could be accomplished. It was not foreseen that the Commission's Report would not be published for another four years, or that as the delay increased the initial interest of the members would continue to diminish. Then in 1941, largely on the initiative of Mr. Sean O’Faolain, the Writers', Actors', Artists', and Musicians' Association (WAAMA) was formed in Dublin with the object of uniting into a composite body all those who earn their living by one or other of the arts, so that each group would help the others to improve working conditions and terms of remuneration. The four groups formed separate Guilds, each having its own Rules and remaining autonomous except with regard to matters involving general policy, negotiation

and finance. Since the aims of the Musicians' Guild of WAAMA were very similar to those of the Musical Association of Ireland, it was felt that the interests of the profession would be best served if the latter body, which was leading only a nominal existence, gave its support to the new organization. At a General Meeting of the Association held in December, 1941, it was decided that the Association be dissolved, its funds handed over to the Musicians' Guild of WAAMA, and its members – unless they dissented – automatically transferred to membership of the Guild.

In the meantime, the Music Teachers' Association in Cork remained unaffected by the dissolution of the Musical Association of Ireland and continued to function as before. In an attempt to arouse public interest in the recommendations of the Commission on Vocational Organization, the Association sponsored an Inter-Professional Conference in Cork on May 26th, 1945, which was attended by representatives of ten of the "unregistered" professions, the purpose of the conference being to press the Government to implement the recommendations of the Commission, by means of a joint *démarche* presented by the professional bodies most concerned. The representatives who attended, however, were of the opinion that the purpose of the conference could only be achieved if a further conference were held in Dublin jointly sponsored by the central authorities of the professional bodies. A provisional date for such a conference was duly fixed, and invitations issued, but the expected co-operation did not materialise, and the project fell through.

In the meantime the Musicians' Guild of WAAMA had some success in securing higher rates of remuneration for some of its performer members, but the Music Teachers' section of the Guild, in spite of efforts to develop it into a separate and active section, did not receive adequate support from the profession. The performer members of the Guild also subsequently fell away, chiefly owing to the emergence of another body, the Irish Federation of Musicians, which was registered as a Trade Union in 1944 and was in a better position to look after their interests. In 1945 WAAMA itself was registered as a Trade Union, and since then, though the Actors' Guild survived for a time, the Association has become moribund. As a consequence the Irish Federation of Musicians, hitherto consisting almost entirely of executants, i.e. of orchestral players and members of dance bands, now plans to develop a Music Teachers' Section which will in all probability be autonomous, though affiliated with the main organization.

As a successor to the Musical Association of Ireland, a new non-professional body has emerged with an almost identical title,

namely, the Music Association of Ireland, founded in 1948 for the purpose of stimulating interest in the art generally, and of furthering specific causes, such as the erection of a national concert hall and the encouragement of young composers. One of the first activities of the Association was the preparation of a comprehensive Memorandum dealing with the major issues of musical policy in Ireland. A large-scale Bach Bicentenary Festival was organized by the Association in Dublin in the autumn of 1950, and a scheme for the encouragement of composition in Ireland was submitted to the Advisory Committee for Cultural Relations (to be referred to later) and has since been put into operation.

Such in brief is the history of what has been attempted in the way of organizing the profession of music here. The results have been meagre, and the failure of the Musical Association of Ireland and of the Musicians' Guild of WAAMA to survive has created a pessimism which will make any further attempts at professional organization still more difficult. In any event it is unlikely that the bulk of the music teachers would give genuine support to any professional body, no matter how constituted, without being subjected to considerable pressure. As the Incorporated Society of Musicians pointed out in one of its early Reports, the term "profession" implies a body, entrance into which can only be obtained by those possessing the requisite knowledge to discharge the duties entrusted to it, but the profession of music is a "no man's land" which anyone can enter, regardless of ability or qualifications. The Report submitted by the Musical Association of Ireland to the Commission on Vocational Organization shows clearly the low level of the profession here as a whole, and nothing but apathy may be expected on the part of its members towards any attempt to raise the standard of qualifications and of teaching.

The calibre of the practising musician will of necessity be dependent on the field of activity to which he has access. In Ireland this field of activity is sadly restricted. Let us briefly review the conditions, beginning with music in the schools. Although music has been a subject on the curriculum of secondary schools since 1879, it was only in 1949 that an Inspector of Music was appointed, to deal with approximately 416 schools. As a result of this lack of supervision over such a long period, the pursuit of music in many secondary schools has been negligible, and in quite a high percentage of boys' secondary schools the subject has never entered into the curriculum in any form whatever. Such neglect, if it has not directly caused, has at least been a contributory factor to the indifference of the business and professional classes to music, the lack of music-making in their homes, the dearth of string players, of

chamber music groups, of amateur orchestras, of choirs. In the primary schools, class singing has been a compulsory subject since 1900, but the Department of Education provides only four Organizing Inspectors of Music for 5,400 schools. Compare conditions in Scotland, where the Department of Education employs thirteen Supervisors of Music, who direct the activities of 365 whole-time school music teachers holding the Teacher's Technical Certificate in Music – gained after a four years' course. In Northern Ireland the position may seem as unfortunate as it is in the Republic, since there is but one Inspector of Music to cover both secondary and public elementary schools. But in Northern Ireland the cultivation of Music in the schools is not so dependent on pressure from the educational authorities, for music has spontaneously become a part of the curriculum of the majority of secondary schools (instrumental music is actually taught during the normal school hours) and the interest in music has developed to such an extent that provision has now been made for the appointment of specialist music teachers to the staffs of the larger public elementary (i.e. primary) schools. On this side of the border a negligible number of professional musicians is employed to teach even in the secondary schools, which are for the most part conducted by religious communities, with the music teaching – if any – mainly entrusted to unqualified members of the Order. Only those music teachers on the staffs of secondary schools who possess a University Degree in Music and the Higher Diploma in Education are eligible for registration as secondary teachers, and only four music teachers in the entire country at present fall into this category. Negotiations, however, are now in progress in regard to the recognition of the diplomas of certain Colleges of Music as qualifications for registration, and if such a step is taken, and full-time music teachers on the staffs of secondary schools are allowed the status and privileges of the teachers of other subjects, this should be an important step towards the integration of music into our educational system.

The lack of openings hitherto as regards school music-teaching has remained one of the chief obstacles to the development of music as a profession in the Republic of Ireland. Practitioners are almost entirely confined to private teaching, and base their work on a system of local centre examinations organized by a number of Irish and English examining bodies. The two main disadvantages of this system are firstly, that the examinations are too often made an end in themselves so that music as a form of enjoyment, not to say as an art, is lost sight of in the process – and that this is so is evident from the fact that when the final examination has been gained, the interest in music usually ceases too; secondly, that the various

examining bodies undercut each other, in so far as a College which raises its standard of examination will automatically lose support to another College with lower standards. Both parents and principals of schools (under pressure from parents, and for reasons of prestige) are apt to enter children for the examinations of whichever institution will give highest marks and the greatest number of distinctions. Few of the examining Colleges are willing or can afford to lose candidates for the sake of higher standards, and so the standard of the grade examination and of the professional diploma itself is in many cases deplorably low.

Occasionally the private practitioner is at the same time the local church organist. A reasonable standard of living does not necessarily result, for the salaries of church organists are as a rule quite inadequate, being incompatible with the discharge of their duties and their services to the community; it follows that the standard of efficiency is too often on a par with the salary. In the Cathedral towns and some of the larger country towns, however, the position is somewhat better, since apart from private teaching the organist's salary can be supplemented by means of tuitions at the local seminary. But an analysis of the position generally shows disquieting results. Out of twenty-seven Catholic Cathedral organists, eleven are non-Irish – mainly graduates of continental schools of church music – four are clergymen, and of the remainder only three are Irish laymen with academic qualifications. Since the latter part of the last century it has been customary to send abroad (formerly to the School of Church Music at Regensburg or at Aachen, now chiefly to the Lemmens Institute at Malines) for musicians to fill vacant organistships in the Cathedral towns, and even in smaller centres as well. One may assume that from two to three dozen foreign musicians are practising in Ireland, and hold the more lucrative positions. Many of these have had a valuable influence on church music and on music generally here, and their appointment has resulted from a determination on the part of the church authorities to secure a fully-qualified musician, when no local or native musician with adequate qualifications was available.

But it is an anomalous and regrettable state of affairs that no Irish institution exists which offers full facilities for the training of church organists and choirmasters. Ample material would be forthcoming if the proper facilities for training were available and a sufficient number of openings presented themselves. The appointment of qualified and talented young Irish musicians to organistships around the country, according as vacancies arose, would soon have an effect not only on the standard of church music but on the general standard of music-making.

As it is, the Irish country towns and villages are starved of music, and the inhabitants of the vast majority of them have never seen an orchestra nor a chamber music ensemble, nor have they experienced any form of music other than charity concerts, or at the best musical comedy and pantomime. In some of the cities the position is little better. It is now generally recognized that if orchestral and chamber music of an adequate standard is to survive, a subsidy in some form or other is essential, so that the citizens may enjoy good music, in the same way as they enjoy parks, picture galleries and museums, at the municipality's expense. Thus, the British Government gives an annual grant to the Arts Council (in the year 1948-49 the grant was £450,000); eighteen English cities subsidize orchestras of their own, and in fifty-eight other cities and towns there are municipally promoted (or assisted) lunch-hour concerts, chamber music recitals, organ recitals, choir performances or musical festivals.[3]

In Northern Ireland, CEMA (Council for the Encouragement of Music and the Arts an officially recognized body on the lines of the Arts Council of Great Britain) co-operates with local committees or societies in sending first-rate artists, string orchestras and chamber music groups on tours which include the smaller centres; it arranges concerts for factory workers and schoolchildren, and even subsidizes visits by the foremost English symphony orchestras, opera groups and ballet companies. In 1948 the Northern Ireland Ministry of Education gave a grant of £9,100 to CEMA in aid of its work for music and the arts, while the Corporation of Belfast co-operated with CEMA in providing concerts for schoolchildren. The Belfast Corporation has now voted an annual grant of £2,000 for the furtherance of orchestral music in Belfast. Even a small town like Coleraine has set the precedent of making a municipal grant towards the expenses of a local orchestral concert, a lead which will in all probability be followed by other towns.

In the Republic of Ireland no comparable development has taken place. Certain advantages must indeed be taken into consideration, namely that Dublin possesses two state-endowed and two private schools of music while Belfast is without any, that the Department of Posts and Telegraphs has created a full-time permanent symphony orchestra while the B.B.C., Belfast, in lieu of its pre-war symphony orchestra, now has a light orchestra only, and again that the Department of Education has sponsored an annual Summer School of Music to which musicians and teachers from all over the country are admitted free of charge. But against these undoubted advantages

[3] See "Municipal Music-Making" by Richard Austin in *Hinrichsen's Musical Year Book*, 1947-48, p.41. [3]

one must offset the almost complete apathy on the part of our public bodies to art generally, and to music in particular. No city supports an orchestra or gives grants for the provision of concerts, nor are there any endowments for scholarships other than minor prizes awarded by the schools of music. It has been left to an outside body to show a practical interest in music-making here, and during the past few years the Carnegie Trust has generously given grants to a number of Irish music societies. But such grants are of a transitory kind, being available for a three-year period only. The sole government-sponsored organization for the encouragement of the arts is the Advisory Committee for Cultural Relations appointed by the then Minister for External Affairs, Mr. Seán McBride, in 1949 to advise him on schemes for the promotion and development of cultural relations with other countries. Significantly enough, no musician was included in its personnel of sixteen members, and the work of the Committee is external rather than internal, i.e. it will make available to other countries information on our cultural life, such as it is, and make provision for exchange. But the much more important task of developing the arts internally for the benefit of the people still awaits official help. It is true that so far as music is concerned Radio Éireann relays a small number of recitals each season organized by music clubs or societies in provincial centres, and so indirectly helps to subsidize such recitals. The number of music clubs, however, has steadily diminished since the termination of the war, during which a temporary fillip was given to artistic and social activity, and the few societies which attempt to keep orchestral and choral music alive have to contend against heavy financial odds.

In broadest perspective, then, we have on the one hand a lack of organized musical activity, on the other a dearth of suitably trained professional musicians – in other words music in Ireland is moving in a vicious circle, for a supply of first-rate musicians cannot be forthcoming unless there is scope for their activities, and there can be no adequate amount of musical activity until we have a sufficiency of good musicians to stimulate and direct amateur effort. The only way out of the impasse is to tackle it simultaneously from both ends.

First of all, an impetus needs to be given to musical activity in general. The time is ripe for the creation of a body such as CEMA in Northern Ireland and the Arts Council in England, which will help drama, music and the fine arts, and so far as music is concerned will bring live music into the schools, factories and small towns by organizing concert tours, and will at the same time give guarantees against deficit to such organizations as are keeping worth-while

music alive.[4] The cost would be paltry as compared with the renascence in Irish provincial life which such a measure would bring about. Its introduction would indeed present no small difficulty, for the bulk of our legislators are indifferent to, or ignorant of the value of art to the community, and would fail to see that unless political and economic development is attended by a parallel development in cultural fields, the progress of a nation will be stunted. No nation thrives in the long run on rank materialism. Material and cultural progress should go hand in hand, or the lack of one will retard the other. For instance, the tide of emigration which is reducing the vitality of this country like a wasting disease is at least partly due to the utter emptiness of life in Ireland, outside two or three of the cities. One of the few effective counter-measures would seem to be a concerted drive to rouse the people from their mental lethargy, awaken their interest in the arts and crafts, and by developing their initiative in regard to local activities anchor them more securely to their homes. A body such as CEMA could become the focal centre of such a drive, and the encouragement it could give should be the means of bringing a network of dramatic and musical societies into life, which would re-vitalize many parts of the country.

So far as music is concerned, however, such an increase of activity would be dependent on a supply of properly-trained musicians to nourish and to sustain it. Here we are confronted with no less a problem than the organization of the profession itself, for unless this is placed on a proper footing there can be no real or lasting improvement in the quality of our musicians. The first and most fundamental requirement is the setting up of a central authority representative of the profession, with statutory powers to register and control its members, on the lines recommended in the Report of the Commission on Vocational Organization. Such a body would be in a position to secure that adequate training is undergone by the novice before he is admitted to professional practice, as is required in the case of the humblest trade; it could deal with the anomalies and abuses connected with local centre examinations, gradually raise the all-round standard of teaching, and as a result increase the ability and usefulness of the average practising musician. No voluntary body can achieve these aims, for the rank and file of the music teachers are apathetic to any effort to end a state of affairs of which they themselves are the product, and could only be induced to co-operate by a body having official status and statutory powers of registration. But a professional organization can only

[4] Since this article was written, an Arts Council has been established by the Government.

secure such powers by means of legislation, and in view of the fact that the important professions of engineering and architecture have been agitating for protective legislation for nearly two generations, and have not yet succeeded in securing a first Reading for their Bill in the Dáil, it seems unlikely that a small profession such as that of music could succeed. On the other hand, the Auctioneers' and Estate Agents' Association, after two earlier attempts had failed, prevailed upon the Government in 1947 to pass a bill which gave the Association statutory powers. Apparently where any considerations of the safety of the public purse arise, the obstacles to legislation are not insurmountable. The need to improve the services rendered by the unregistered professions, and to protect the public from the operations of quack practitioners is less easily appreciated. If a Professional Commission had been appointed, as recommended by the Commission on Vocational Organization, to deal with professional organization, suitable machinery would have been available whereby the unregistered professions could have solved their most fundamental and pressing problems. It is still possible that if these ten professions could combine on the lines of the attempt already referred to, with their united resources they might succeed in bringing a Government-sponsored bill before the Dáil. In the case of music alone, precedents for legislation are not lacking. In Italy, by a law dating from 1926, no person is entitled to teach any subject either privately or in a public institution unless he has taken out a recognized diploma in that subject. In Germany since 1925 the music teacher of every category must secure State permission to teach. Similarly, in California and some other western states of the U.S.A. all private music teachers are licensed by the State, while in the Canadian provinces of Saskatchewan and Manitoba, "Registration of Music Teachers" Acts give the control of the profession to the Music Teachers' Associations of both provinces. With precedents such as these it does not seem unwarranted to continue to urge for music, as well as for those professions which are in a similarly disorganized state, such legislative protection as is thought desirable in many other parts of the world.

A further and perhaps more readily obtainable means of raising the standard of music in Ireland would be the creation of a school for the training of church organists. Apart from its intrinsic importance from the point of view of church worship itself, the standard of a country's church music affects the entire population, since to a large portion of the community the music they hear in church is their sole point of contact with this particular art. As has already been suggested, a supply of fully-trained young organists would soon

make their influence felt, not only on church music but on provincial music generally, for the dearth of musical activity in most country towns is due to the lack of a musician with the training and the personality to set things in motion. The main argument against the proposal is the obvious one that no young people of talent will adopt a profession which at present offers few prospects of a reasonable standard of living. But good livings could be created in many centres which do not now offer them if they were developed by men with the necessary ability and energy, who had the backing of an institution which would look after their interests. Such pioneer work only awaits the arrival of fully-equipped pioneers. It seems unlikely that the Hierarchy would endow a school for church organists, but if the courses for the Certificate in Organ Music at University College, Dublin, were extended, and incorporated, perhaps, into a specialist Degree, the resultant School of Church Music within the Music Department of the College could fulfil the ro1e of a Schola Cantorum for the country, at relatively little cost.

More pressing, however, than any of the issues already dealt with is the need for an appreciation of the value of music as a factor in education on the part of those in charge of our secondary schools. The approach to education in Ireland is, on the whole, thoroughly utilitarian and materialistic, and subjects which do not lead to ready wage-earning scarcely enter into the curriculum. This outlook must be one of the chief contributory causes to the selfishness on the part of the individual which is so evident in contemporary Ireland, the reluctance to undertake anything for its own sake, but only for immediate material gain. Music, perhaps more than any other subject, leads the individual not alone to the appreciation of beauty, but to the value of unselfish effort, and this has long ago been recognized in most other systems of education. Our Department of Education is now attempting to place music on a proper basis in the primary schools, but the secondary schools are to a certain extent outside the Department's control. In these the attitude to music is still largely that of the school system of Victorian England when, in Sir Henry Hadow's words, the subject was "regarded as alien and superfluous, and commonly treated with a sort of disdainful toleration". The tradition of the religious orders in Ireland is such that their members are almost entirely lacking in the appreciation of music and of the arts, with the result that the majority of secondary school students, boys especially, leave school without having come into contact with any form of art, and without having the faintest notion as to its purpose or meaning. Any change could be but gradual, but if in the case of each community one or

two members were given an adequate training to direct the teaching of music and of musical appreciation in its schools, the subject could in time begin to play its proper part in the secondary school curriculum. In England to-day a whole staff of fully-qualified musicians is employed in a secondary school of any size to deal with the musical training of its students. This encouraging state of affairs is not solely due to the initiative of the school authorities but arises at least partly in response to a demand from the children themselves and from their parents, for the schools reflect, as well as shape, the outlook and activities of their environment.

In Ireland the vicious circle has yet to be broken. A serious educational effort with the spearhead of operations directed at our youth could within a generation or two produce a public which would generate a spontaneous interest in music, and once interest is in the air, school curriculum, concert organization, standards of music-making and professional competence would automatically reach out towards higher levels. For the young, a real appreciation of music can only be achieved by means of concerts, and a scheme for children's concerts could well be considered by our Department of Education, sponsored perhaps in association with municipal or local bodies. For instance the City of Birmingham gives an annual grant of £10,000 for concerts for schoolchildren, about 250 concerts being given in the schools themselves each season by sections of the City of Birmingham Orchestra. Again, the Edmonton Education Authority, in association with the Ministry of Education's music advisers, has devised a scheme whereby every child in the borough hears sixteen concerts during four consecutive school years, the concerts being arranged systematically and progressively. Similar schemes are growing in number from year to year, and apart from officially-sponsored schemes there are others sponsored through the generosity of private citizens, as for example the concerts initiated by Sir Robert Mayer, who has enabled more than a million school-children to hear first-rate orchestral music. No government department can be expected to bear the entire brunt of extending the field of musical activity, and in Ireland not only the municipal authorities but the larger firms and wealthier citizens interested in the arts should play their part, as they do so generously in other countries. Voluntary organizations are also needed on the lines of the *Jeunesses Musicales de France*, a concert organization which began in Belgium and later spread to France (where it now has over 150,000 youthful members), as well as to other countries.

Only out of a welter of activity can a virile art emerge – activity sufficient to bring latent talent to the surface and to keep it afloat. The amount of undiscovered talent which goes to waste in Ireland

is probably as much as that which, utilized, goes to make up the musical tradition of many another country, but for lack of openings and facilities for training it becomes deflected here to other pursuits. What we need is sufficient organization of various kinds to create the conditions in which this talent can emerge and thrive. To a volatile people it would seem preferable to wait for such conditions to be created by an act of Providence than to set about securing them by the tedious process of organization. Yet without a spate of lively organization it seems unlikely that Providence will act, or that music in Ireland will be enabled to exert to the full its civilizing influence on the community.

Memorandum from the Musical Association of Ireland

Submitted to the Commission on Vocational Organization (1939)

(1) Present Position

THE MUSICAL Association of Ireland is the representative body of the musical profession. It was founded for the purpose of reorganizing the profession, and of remedying the many abuses to which it is subject. These may be summarized as follows:

(a) There is no means of restraining unqualified and incompetent persons from practising as professional musicians, nor is it obligatory for the musician to undergo any course of apprenticeship whatever before he commences to practise on the public, a state of affairs which would not be tolerated in any trade. As a result, over 80 per cent, of those practising in the profession are either entirely without qualifications, or else possess qualifications which may be classified as worthless.

(b) These worthless qualifications take the shape of diplomas issued by proprietary colleges of music, i.e. colleges conducted for the personal profit of their promoters, and do not guarantee professional efficiency of any kind. Over fourteen different species are current, and instances are known in which they have been conferred on children of fourteen years of age (vide issue of The Irish Press, June 17th, 1937). In view of their variety, it is impossible for the public to distinguish between musical diplomas which are reputable, and those which are not. From 5,000 to 10,000 per annum is expended on these imported musical examinations, serving for the most part to give false credentials to the incompetent.

(c) According to the 1936 Census returns, there are 811 music teachers in Ireland, of whom 134 are male, and 677 are female teachers. The predominance of the latter goes to show that music teaching is very largely a part-time occupation. The unqualified part-time teacher undermines the practice of the qualified whole-time teacher by lowering fees to a minimum, while the general public is unaware of the injurious effects of this widespread incompetent teaching,

(d) The utter state of disorganization in which the musical profession has hitherto found itself is responsible for the low standard of music here, since the general level of music must ultimately depend on the ability of the music teachers, taken as a whole, and this in turn must depend on the mode of training and the standard of qualifications demanded of them before they commence to practise on the public. Until an officially recognized representative body is given control of the entry into the profession, and the regulation of all matters relating to the profession, it will be impossible for music to take its rightful place as an educational factor in the life of the community.

The first step to remedy the state of affairs outlined above was taken in October, 1936, when the Music Teachers' Association was founded in Cork. The Association invited all existing music teachers to become members, allowing them until October 1st, 1937, to join. After the latter date only those music teachers were accepted as members who possessed recognized qualifications. The Association has since been engaged in furthering and protecting the professional interests of its members by educational activities within, and by propaganda for the aims of the Association without. Membership at the last Annual General Meeting (on November 4th, 1939) comprised 102 music teachers.

The Music Teachers' Association has, however, been limited in its activities by the fact that it is practically confined to the southern area. In order to establish a national body, representative of the musical profession as a whole, the Musical Association of Ireland was founded in Dublin in January 1939. Its aims are similar to those of the Music Teachers' Association, but only fully qualified musicians have been accepted as members since its inauguration, The Association at present comprises sixty-five musicians, including all the heads of the profession in Dublin. (N.B. Since over 80 per cent, of the total number of practitioners are unqualified, and the Musical Association of Ireland only accepts qualified musicians, it follows that its membership can only comprise a small proportion of the total number of practitioners.)

In April 1939, the Councils of the Musical Association of Ireland and of the Music Teachers' Association decided that the incorporation of the latter body in the former would be in the best interests of the profession. This decision has since been ratified, it being understood that if the Musical Association of Ireland were given

official recognition, the Music Teachers' Association would be dissolved, and be reorganized as a regional section of the national Association.

(2) PROPOSALS AND SUGGESTIONS

The Council of the Musical Association of Ireland proposes that the Association be recognized as the official representative body of the musical profession, and that it be authorized to exercise control over the profession similar to that exercised by the Incorporated Law Society over the solicitors' profession. For this purpose the following measures are suggested:

(a) that compulsory registration of music teachers be introduced on the analogy of the Dentistry Act of 1928, whereby the term music teacher will be defined, and all existing music teachers who correspond to the definition, and who already have been in practice for a specified period, will be eligible for registration;

(b) that a permanent Board of Control be appointed, to decide the qualifications which shall be deemed essential for the registration of future members of the profession, and to decide matters relating to the interests of the profession;

(c) that the Department of Education, and public bodies such as the Local Appointments Commission, recognize as eligible for musical appointments under their control only those who are registered members of the Musical Association of Ireland;

(d) that it be illegal for any person to advertize himself as a music teacher who is not a registered member of the Musical Association of Ireland;

(e) that a music teacher who is not a registered member of the Musical Association of Ireland have no right of redress, in matters relating to his profession, in the law courts of this country;

(f) that colleges of music whose diplomas are not accepted by the Musical Association of Ireland as a valid qualification for membership of the Association be prohibited from conducting musical examinations in Ireland.

(3) Integration in a Functional Council

The Council of the Musical Association of Ireland suggests that, while the Association should remain internally autonomous, it be included as part of a wider cultural organisation, such as a Council of Education. In continental countries music is regarded as a serious constituent of national education. Inclusion of representatives of teachers of music in a Council of Education would help to secure that this important branch of culture would be considered in any national education scheme.

For the Musical Association of Ireland:

JOHN F. LARCHET, D.Mus., F.R.I.A.M. President.

WILLIAM S. GREIG, B.Mus., A.R.C.O., Secretary.

The Private Practitioner In Northern Ireland

By

G. H. FITZSIMONS, D.Mus. (Dublin)

President, Society of Professional Musicians in Ulster, 1946-47

IN NORTHERN IRELAND, especially in Belfast and the surrounding district, the standard of teaching in most branches of music has for many years been consistently high, and we are refreshingly free from the flamboyant type of charlatan who is not unknown elsewhere, and causes such damage to the profession. Despite the number of good teachers, however, there is a certain dearth of first-rate executants. The older generation still remember Dr. Walker (pianist), Dr. Price (organist) and Dr. Koeller (Conductor), whose reputations and position in the musical life of Belfast it has since been difficult to rival. During the war, with the diffusion of the younger members of the profession among the services, activities were considerably hampered, and the usual inflow into the profession ceased. But now that conditions are reverting to normal (if one might use so optimistic a phrase) it is to be hoped that the new additions to the ranks will include some first-rate executants, for whom there is ample scope. They would, however, need either to teach or to secure some salaried appointment, since the number of engagements available for an executant would be quite inadequate to provide a livelihood.

The outlook for the profession seems promising, more so than ever before, the main reason being that the Government are planning to open a large number of junior secondary schools, in the curriculum of which music is expected to take an equal place with ordinary school subjects. In fact it is hoped, if at all possible, to have a full-time teacher of music in every school in Northern Ireland. Such is the ambition of the Ministry of Education, which has appointed various committees to deal with the training of the teachers. A curriculum has been tentatively drawn up, but the whole scheme is as yet very much in embryo, and a considerable period may elapse before it is brought to fruition. The teachers will presumably be drawn in part from existing members of the profession, while a large number will have to be specially trained. The most serious drawback is the lack of a college of music in the province. Several times in the past, efforts have been made to found such a college, but the difficulties have always proved insuperable. It is earnestly hoped that some way may now be found to solve this problem, for in fact it is essential to the scheme.

In Northern Ireland, perhaps more than elsewhere, the examination system has become an obsession. Harmless when cultivated in moderation, this system can be and is used to excess. Undoubtedly an occasional examination, taken in the pupil's stride, can serve quite a useful purpose. It tests the knowledge gained, gives experience in the valuable art of rising to an occasion, and is an incentive to work. But there is equally no doubt that for a pupil to enter for an examination every year (or even oftener, as some do), basing his work for the entire year exclusively on the particular examination syllabus, is so narrowing in its effect that it stultifies the very purpose of real education. One continually comes across young people who have passed half-a-dozen examinations, and who know literally nothing of the art of music. Be that as it may, examinations in music – good, bad and indifferent – propagate and flourish, and the teacher with high ideals who sets his face against them is bound to suffer in his practice.

Another, but a more dramatic type of examination exists in the shape of the competitive festival. Thirty years ago a musical festival was started in Belfast, and made a modest beginning with one adjudicator and two days of competitions. Surviving two wars, it has now grown to such an extent that it employs five adjudicators, and occupies a full fortnight. Many other towns in the province hold annual festivals, with increasing numbers of entries, and a steadily rising standard of achievement. But again, competitions can be used or abused, can usefully serve in the musical education of the young artist, or narrow and cramp his development, according to whether he views a competition as a test of certain abilities or makes of it an end in itself, thus reducing it to the level of a sporting fixture. In the latter case, defeat causes him to lose interest, while victory may produce a state of smugness and conscious superiority, so that further work is thought superfluous. Year after year one hears the most extravagant praise given by enthusiastic adjudicators to young soloists, who then seem to disappear and are never heard of again. Obviously such adjudicators are doing no good service either to the young performer concerned or to the cause of music. In general, however, though it may be a debatable point whether examinations and competitions ultimately benefit the art of music, there is no question but that they benefit the practice of the professional musician.

It is much to be regretted that worthless examinations are patronised to such an extent. Efforts have been made over a period of many years to establish an official Register of Music Teachers, and to get legislation introduced which would lead to the organisation and control of the profession of music, in the same way as most other

professions are organised and controlled. Just as music teachers in recognised schools must be approved by the Ministry of Education, acting through its inspector, and without such approval are not permitted to teach, so too private practitioners need the control and protection of an Act which would make it difficult or impossible for the unqualified teacher to practise. The Incorporated Society of Musicians has made efforts to achieve this end, and the efforts still go on, but so far little progress has been made. Doubtless such a step will be taken officially some day, but in the meantime both our legislators and the public as a whole are slow to grasp its importance. It is still largely held that the sole purpose of education is to teach young people to earn a living, not to teach them to live. As a result of this material outlook, a diploma which professes to bestow on its recipient the right to earn a living is accepted by the public without any regard for its intrinsic value, and it is a virtually impossible task to teach the man in the street the difference between those diplomas which are reputable and those which are not.

In this connection the Society of Professional Musicians in Ulster, formed some twenty years ago, has done and is still doing valuable work, and has provided a badly-needed form of organisation for the profession as a whole. Membership is restricted to holders of recognised degrees or diplomas, or to those who have attained eminence in the profession and in any case to full-time musicians. One may say that the Society includes practically every musician of standing in the province, and apart from all other considerations, it is this Society which is largely responsible for the cordiality and *esprit de corps* which prevail among teachers here.

The S.P.M.U. incorporates in its bye-laws a list of colleges of music which it recognises, and members are rigorously forbidden to use diplomas of unrecognised colleges (that is, colleges which are not on the list) or to enter pupils for examinations held by such colleges. This rule has been in force for many years, has been loyally observed by members, and thus has had an appreciable effect.

The Society is in touch with the Government of Northern Ireland, and has recently appointed delegates to sit on two committees dealing with music in schools. It is confidently hoped that with tact and patience these committees will be able to bring about some improvements on the lines mentioned earlier in this article. The President for 1950-51 is Dr. Ivor Keyes, and past presidents have included Captain C. J. Brennan, the late Dr. Norman Hay, Madam Drinkwater, Mr. John Vine, Mr. H. J. Scott, Dr. E. A. Stoneley, Mr. F. A. Parsons, Dr. E. H. Emery, Mr. E. Godfrey Brown and the present writer.

The Professional Organizations

Society of Professional Musicians in Ulster

Founded 1925

Officers (1951-52):

President:	Ivor Keys, M.A., D.Mus., F.R.C.O.
Immediate Past President:	Robert Simpson, A.R.C.O., L.G.S.M.
Vice-President :	T. S. Turner, B.Mus., F.R.C.O.
Hon. Treasurer:	Frederick Haughton, L.T.C.L.
Hon. Secretary:	Madam Daisy Craig, L.R.A.M., 16, Belgravia Avenue, Belfast.

Membership: 108

Objects:

(a) To raise the prestige of the art and profession of music, particularly in Ulster.

(b) To organise and improve the status of professional musicians in the special area named above.

(c) To promote, by meetings and other means, a high standard of knowledge and accomplishment in every branch of the art.

(d) To encourage discussions of ideas and schemes for the improvement of the teaching of music.

(e) To be prepared to act in an advisory capacity to teachers, church authorities, musical competition committees, educational bodies and similar organisation.

(f) To set up, if thought advisable, an examining body with power to issue qualifying certificates or diplomas in various branches of music.

(g) To arrange lectures on musical subjects and to provide lecturers for this purpose.

(h) To encourage the formation at local centres in Ulster of Branches of the Society (with a minimum of ten members), which shall, subject to the approval of the Council of the Society, have power to deal with local matters and to make local Bye-Laws.

Extract from Bye- Laws:

MEMBERS

(a) Every member of the Society shall, except as provided for under (b), hold a degree in music from a University in England, Wales, Scotland or Ireland, or a diploma in music from the Royal Academy of Music, Royal College of Music, Royal College of Organists, Trinity College, London, Guildhall School of Music, Royal Manchester College of Music, Tonic Solfa College, or Royal Irish Academy of Music.

(b) The Council shall have power to admit as members other professional musicians who in the opinion of the Council have become established as performers or teachers of distinction in the profession.

(c) No person is qualified for membership who uses diplomas of Colleges not recognised by the Society. No member shall examine for or enter pupils for such unrecognised Colleges or for their Examinations.

(For Register of Members, see pp. 357-360)

Cumann na Muinteoiri Ceoil (Corcaigh)

The Music Teachers' Association (Cork)

Founded 1936

Officers (1950-51):

Patron:	Sir Arnold Bax, D.Mus.
President:	George Brady, Hon. L.T.C.L.
Chairman:	Professor Aloys Fleischmann, M.A., B.Mus.
Hon. Treasure :	Bernard B. Curtis, L.R.A.M.
Secretary:	Miss Annette Rohu, B.Mus., Dip. C.S.M., "Evieville," Wallace Ave., Cork.

Membership: 109.

Objects :

To further and protect the interests of the musical profession, and to encourage a higher standard of musical education in general.

Extract from Constitution:

Membership of the Association shall be open to all music teachers resident in Ireland who shall have been engaged in music-teaching

for at least one year prior to October 1st, 1937, and shall, on that date, be above the age of eighteen years. After October 1st, 1937, only such teachers shall be accepted as members who possess one or more of the following professional qualifications:

(a) A recognised University Degree in Music;

(b) A Diploma of the Royal Academy or Royal College of Music, London;

(c) A Diploma of Trinity College, London;

(d) A Diploma of the Royal Irish Academy of Music;

(e) A Diploma of the Cork Municipal School of Music (as from September, 1937);

(f) Such other diploma or diplomas as the Council may decide to be at least equal in standard to one of the above.

(For Register of Members, see pp. 339-357)

The Leinster Society of Organists and Choirmasters

Founded 1919

Officers (1950-51):

President : T. H. Weaving, F.R.I.A.M.
Vice-Presidents: G. H. P. Hewson, M.A., D.Mus.; Oliver O'Brien, B.Mus.; Arthur Duff, D.Mus.; H. Shellard; Captain Lefroy; E. Barton; G. Harrison.
Hon. Treasurer: F. C. J. Swanton, F.R.C.O.
Hon. Secretary: W. S. Greig, B.Mus., A.R.C.O., 50, Woodlawn Park, Churchtown Rd., Dundrum, Dublin.
Membership : 75.

Objects :

To foster the welfare of Organists and Choirmasters, and to promote an interest in Organ playing and Choir training. Lectures and organ recitals are held under the auspices of the Society.

Meetings are held monthly in the Royal Irish Academy of Music, or in one of the Dublin Cathedrals or churches. The Society has been instrumental in bringing many leading organists to Ireland, including Marcel Dupré, G. D. Cunningham, G. Thalben Ball and Jeanne Demessieux.

The Music Association of Ireland

Founded 1948

Officers (1949-50):

Hon. Secretary: Anthony Farrington, B.E., D.Sc., 19, Dawson St., Dublin.

Hon. Treasurer: Mrs. Lyall Smith, M.A., B.Comm., Rockview, Foxrock, Co. Dublin

Assistant Secretary: Robert McKeever, B.A., B.A.I., 15, Ashdale Park, Terenure, Dublin

Membership: 150 approx.

Objects :

(1) To further musical education.

(2) To improve conditions for composers and musicians generally.

(3) To work for the establishment of a National Concert Hall.

(4) To submit recommendations on musical policy to the authorities concerned.

(5) To encourage the formation of musical groups, societies and choirs throughout the country.

(6) To organise popular lectures, concerts and recitals and to awaken a musical consciousness in the nation.

Membership is open to all who support the objects of the Association. The Association produces a bulletin, which is issued periodically to its members.

Cumann Ceoltóirí na hÉireann
Irish Federation of Musicians

Founded 1936. Registered as a Trade Union 1944.
General Office: 37, Lower Gardiner St., Dublin.

Officers (1950-51):

President: B. Gerrard
Vice-President: Charles Bradley
Hon. Treasurer: Charles Stewart
Trustees: John P. Byrne, William Dingle, William Kane
General Secretary: Patrick J. Malone, A.I.I.S., A.L.C.M.
Assistant Secretary: John P. Flahive
Membership: 600 approx.

Objects:

1. To organise Irish Musicians for their mutual protection, advancement and benefit.
2. To regulate the relations between Irish Musicians, inter se, and between them and those who employ them or contract with them.
3. To improve the status and remuneration of members.
4. To afford pecuniary and other help to members and their dependants in accordance with these Rules.
5. To provide legal aid for members.
6. To regulate and decide questions of professional etiquette and conduct.
7. To secure and maintain proper terms and conditions of employment.
8. To control the entry of Musicians into the profession.
9. To publish periodical or other literature in the interests of the members.
10. To purchase, lease, mortgage and sell property of any tenure or kind for the purpose of the Union.
11. To affiliate, amalgamate, co-operate, or federate with any other trade union or organisation in the interests of the members.
12. To refuse, through its members, to work with non-members who are eligible for membership.

All musicians of either sex who earn their living in whole or in part as musicians are eligible for admission as members of the Federation, provided they have been resident in Ireland for three years immediately prior to the date of their application for membership.

Northern Ireland Musicians' Association

Founded 1939. Registered as a Trade Union 1945.
General Office: 1, Union St., Belfast

Officers (1950-51):

President: R. Cupples
Vice-President: J. Morrow
General Secretary and Treasurer: D. L. McCrea
Assistant Secretary: E. McKeating
Membership: 275 approx.
Objects: (See objects of Irish Federation of Musicians above)

Musicians' Section, Cork No. 2 Branch, Irish Transport and General Workers' Union

Connolly Hall, Cork

Founded 1934, in succession to the local branch of the Amalgamated Musicians' Union (British), which had lapsed some years previously.

Officers (1950-51) :

Chairman: John O'Sullivan
Secretary: P. J. O'Brien, T.C., H.C.
Assistant Secretary: Patrick Mullane
Membership: 70 approx.

Objects: To improve and stabilise working conditions and salaries of orchestral and dance band musicians in Cork city and environs.

Irish Musical Fund

Founded 1787

Incorporated by an Act passed in the Irish Parliament in 1794 (34 Geo. III, c.20).

Officers (1950):

President: Prof. J. F. Larchet, D.Mus., F.R.I.A.M.
Vice-President: Myles Keogh, L.R.C.S.I., L.M., L.D.S.R.QS J.
Hon. Treasurer: Charles E. McConnell, F.I.P.A.
Secretary: H. J. Leeming, 5, Annaville Park, Dundrum Rd., Co. Dublin
Membership: Non-Professors – 10; Professors – 20.

In 1787 a subscription was initiated in Dublin to establish a fund for the relief of musicians who through illness, accident or infirmity should be incapable of supporting themselves or their families. The sum of £1,000 was raised, and in 1794 an Act was passed "for securing a Capital Stock, belonging to the Members of the Irish Musical Fund, applicable to Charitable purposes". The Fund has since been administered in accordance with the terms of the Act. The members consist of "Non-Professors", i.e., those who administer the Fund, but may not benefit by it, and "Professors" or professional members who are eligible to receive the benefits of the Fund. Professional members are elected by ballot at the Annual General Meeting, and pay an entrance fee and an annual subscription.

The Royal Irish Academy of Music

By

MRS. W. J. M. STARKIE

Vice-President, R.I.A.M.

The fact that there was no systematised musical education in Ireland prior to the nineteenth century might seem to indicate a lack of both talent and appreciation for the art. That both existed to a remarkable degree in the people, the history of the country from the earliest ages bears witness. After the middle of the seventeenth century, when the country began to recover from the damage done by the Cromwellian soldiery in destroying the organs in the churches and breaking all the harps they could find, and all through the eighteenth century there was great musical activity not only in Dublin but in Cork, where public and private concerts were held. "One would imagine the God of Music had taken a large stride from the Continent over England to this island, for the whole nation has become admirers of music, and those who have no ears are so polite as to pretend they like it." In Dublin several charitable musical societies were accustomed to give concerts of high-class music. In 1729 Lord Mornington, father of the Duke of Wellington and later Professor of Music in Dublin University, established an Academy of Music at The Bear, College Green, where ladies and gentlemen of the nobility and fashionable life met to practise, and gave a public concert once a year for some charitable object. They built the Crow Street Music Hall and gave a concert there in 1731.

The coming of Dubourg to Dublin in 1724 was a very important event for music here. He conducted the Viceroy's band in 1728, and had a school of violin playing in Dublin in Spring Gardens, off Dame Street. He brought over Geminiani, who also taught the violin. It was probably Dubourg who organised those wonderful performances of 13th April and 3rd June, 1742, when he led the band in Fishamble Street, and seven hundred people crowded in to hear the first performance of the *Messiah*. For the nine months of Handel's stay in Dublin the whole social life was affected, from the Viceregal Court to the ordinary townspeople, who peered into the windows of his home in Abbey Street, and swore they saw him composing a vast new work to be dedicated to the Irish People. On his part, he left with the intention of returning to visit this "polite and generous nation."

To the end of the eighteenth century music remained on a high level. In 1800 there were ten music shops and eight harpsichord makers in Dublin. But music was in those days an entirely aristocratic art, enjoyed and practised by the fashionable ladies of society and the members of the Irish House of Lords and Commons: after the Act of Union, with the gradual decline of the aristocracy, time had to elapse until the humble people learned to be themselves the patrons and organisers of music. The old traditional songs were still ringing in the people's ears when Tom Moore began to set them to simple words which fitted in with the old rhythms. The result was a new outburst of song among the people, and in Stephen Gwynn's words "many an Irish peasant going to seek his fortune in the new world had as his sole library the Key of Heaven and Moore's Melodies."

THE ACADEMY

"The greatest achievement of the Irish people is their music," said Thomas Davis. Fired by these words a few young enthusiasts in 1848 resolved to bring music into the lives of the people and to give to the youth of Ireland a chance of developing its latent talent. Foremost among them were John Stanford, father of the composer and an amateur singer of high repute; Levey, the leading violinist of the Theatre Royal, who was the first teacher of young Stanford and the first to give him an engagement, and also the first teacher of Robert Stewart; Arthur O'Leary, a pianist; and the Robinsons, father and son. Francis Robinson, a Yorkshireman endowed with his country's love of choral music, founded the Society of "The Sons of Handel," in 1810 or 1811, which met at Morrison's Hotel at the corner of Dawson Street. Later it became the "Antient Concerts' Society" conducted by Joseph Robinson, and the earliest Society to produce large works. Meetings were held first in Robinson's house, 85 Lr. Mount Street, then at Fitzwilliam Square, and at Northland House, Dawson Street (now the Royal Irish Academy). Under Joseph Robinson the Society became so successful that it was able to buy and remodel the "Antient Concerts' Rooms" in Pearse Street, now a Cinema. Classes were held here, and this was the embryo Academy.

In 1856 a Committee was formed of citizens of Dublin who were interested in education generally and the art of music in particular, with the purpose of instituting an Academy of Music. About this time there had been a great deal of musical activity in the country. Cork had held an exhibition in 1852 and, especially for the occasion, Robert Stewart had written a cantata, which was conducted by Joseph Robinson. In 1853 at the International Exhibition in Dublin

Robinson had assembled a thousand performers. The idea of an Academy was well supported by all classes. The Marquis and. Marchioness of Downshire organised a performance of Vincent Wallace's "Maritana" in the Antient Concert Rooms, and £400 was handed over to the Committee. The musical profession was generous in giving help. Dr. Smith, the Professor of Music in Trinity College, gave harmony classes free. Herr Elsner, the cellist who had come from Frankfurt in 1851, and Mr. and Mrs. Joseph Robinson were appointed to the staff. Mrs. Robinson, Joseph Robinson's first wife, had been Miss Fanny Arthur, a well-known pianist, who had studied under Thalberg and Sterndale Bennett and had performed in London, where she had been praised by Meyerbeer, and in Paris. The Robinsons' connection with the Academy lasted many years. When at his last concert Robinson was presented with a purse of sovereigns, he returned the latter with the words "While I think a professional man ought to get fair remuneration for his work, yet his chief object should be something higher and nobler, the advancement of art in his native city." Any reader of the Academy's history from its earliest days to the present time cannot but acknowledge that this patriotic ideal has been the inspiration guiding those who have been engaged in its work.

To help in obtaining funds, amateur operatic concerts were given, leading ladies and gentlemen of the fashionable world forming the choruses, and reviving the tradition of the eighteenth century. The number of pupils steadily increased, and the instruction given was recognised to be of a very high quality. Queen Victoria became the Patron, the Duke of Edinburgh the President, while the leading magnates in the country as well as the professional and business classes took a keen interest in the project. The classes were held at 18, Stephen's Green. There was, however, no regular grant, and the Council of the Academy thought that it was justified in approaching the Viceroy for funds to aid its development. The Lord Mayor and members of the Corporation supported the demand, but in vain. However, in 1870 when a grant was voted by Parliament to the Royal Academy of Music, London, the Irish members of Parliament pressed for a similar concession to Ireland. £150 was voted with the proviso (not included in the English grant) that £100 should be obtained by annual subscriptions. This grant was subsequently raised to £300 per annum. The title ‘Royal' was later bestowed on the Academy, in 1872.

With a large increase in the number of pupils, the necessity for more accommodation than that provided for at 18 St. Stephen's Green now became pressing, and in 1871 No. 36 Westland Row was purchased, one of the finest examples of Georgian architecture in

Dublin. Built in 1771 by Nicholas Tench, the architect was probably Ensor, who designed most of the Merrion Square houses. Subsequently the house became the residence of Sir George Aylmer, a member of the Irish Parliament. It has a fine square hall, ceilings decorated with the stucco of Italian artists, and medallions in the library and elsewhere by Angelica Kauffman, who worked in Dublin in 1771.[5]

In its new home the work of the Academy expanded in many directions. A class for ladies in violin playing was started in 1878, with Herr Lauer as the professor, since the Council believed the violin to be "admirably adapted for female performance". Herr Lauer 's colleagues at this time were M. Billet from Geneva, who had worked with Liszt, Mr. (afterwards Sir Robert) Stewart for organ and composition, and Mr. and Mrs. Joseph Robinson for singing.

When the Intermediate Board was established, the Academy Council wrote a memorandum to the Government on the place of music in education, and offering their co-operation. The offer was accepted, and harmony was included among the subjects for examination.

In 1861 Miss Elizabeth Coulson left a sum of £13,000 to found a "School for the instruction in instrumental music to the children of respectable Irish parents." The trustees were the Lord Lieutenant and the Corporation of Dublin. The Lord Lieutenant refused to act, whereupon the Academy was entrusted by the Corporation with the administration of the bequest. In 1876 the Begley Fund was presented to the Academy by Dr. W. C. Begley, to provide for an annual prize to a pupil of the Academy, and in 1877 the Academy was presented with a moiety of the surplus of the Prince Consort Memorial Fund, the interest thereof to be applied in awarding prizes to pupils of the Academy.

In 1879 under the will of Mr. Ormsby Vandeleur, the Academy received a further legacy of £4,000, £3,000 of which was to be invested and applied to the provision of scholarships, and £1,000 placed at the absolute disposal of the Academy. Out of it an organ was built, the residue being placed to the "Building Fund Account," with the hope of erecting a Concert Hall on the premises.

The Academy was incorporated in 1889 by a scheme under the Educational Endowments (Ireland) Act, 1885, approved by Order in Council, and having the force of an Act of Parliament. Endowments in the hands of the Commissioners of Charitable Donations and Bequests and of Trustees were placed at the disposal of the

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[5] An illustration of the mantelpiece in the orgaxx room and of one of its medallions is to be found in the *Georgian Book*, Vol. iv.

Academy. The Lord Lieutenant for the time being was made President.

In 1890 the Governors built the "Band Room" and six new badly needed class-rooms. They were not, however, satisfied as they foresaw the possibility of still greater expansion in the near future. At the time of the drawing up of the Coulson Bequest scheme, the idea had been mooted of amalgamating the endowments of the Academy, with a view to founding a national school of music on a proper scale, but the Commissioners of National Endowments and Bequests had refused to allow the requisite funds to be advanced out of capital. Accordingly the scope of the institution's work remained curtailed, and the Academy was "cabin'd, cribb'd, confin'd" for lack of funds.

In the same year the Corporation of Dublin arranged with the Academy that men students of the artisan class should be taught wind instruments by the professors of the Academy, in Corporation premises. For this the Academy received a grant of £300 a year. The plan was successful and young citizens flocked to the classes in ever increasing numbers. Soon singing, violin and cello classes were added. The Corporation were so encouraged that they offered a challenge shield and £10 cash prizes. They had their reward in the appreciation shown by the citizens at the Sunday performances of the bands in the public parks. The classes became so popular that owing to the lack of accommodation both at the Academy and in the Corporation class-rooms, pupils had to be refused. The arrangement with the Academy came to an end in 1905, and the Inspector, in his report, deplored the disability under which the Academy continued to labour, lack of space preventing it from playing its full part in the life of the city.

At the annual prize-giving in 1905 the Lord Lieutenant, while paying a marked tribute to the work of the Academy, regretted that he could hold out no hope of a Treasury grant and praised the decision of the Academy Council in 1870 to collect subscriptions from the Irish public, thus making the responsibility for the teaching of music a joint obligation of the State and municipality on the one hand, and the general public on the other. Until the establishment of the Irish Free State the financial position remained unchanged. When the new Irish government took up office, the annual grant was provided for in the Budget with the same proviso as heretofore, namely, that £100 per annum be collected from subscribers. Though the amount available for subscriptions did for a time threaten to fall below the sum specified, a campaign to enlist new members was successful, and the Academy still continues to receive its full annual grant.



ORCHESTRA OF THE ROYAL IRISH ACADEMY OF MUSIC AT A PRIZE WINNERS' CONCERT, 1899
Conductor: Dr. T. R. C. Jozé; *Leader*: Victoria Sladen; *Deputy Leader*: Patrick Delaney; *Organist*: Dr. Charles Marchant. Scholarship holders seated in front.



BICENTENARY PERFORMANCE OF HANDEL'S "MESSIAH"

Gaiety Theatre, Dublin, 1942. Combined choirs of Dublin Grand Opera Society ; Culwick Choral Society ; Dublin Oratorio Society ; Musical Society, U.C.D. ; Choral Society, T.C.D. *Conductor*: Capt. J. M. Doyle. *Soloists*: James Johnston ; Rita Lynch ; Patricia Black ; Hooton Mitchell.

The officers of the Academy consist of a President (formerly the Lord Lieutenant, then the Governor-General of the Irish Free State, the office being vacant since 1936); eight Vice-Presidents; a Board of Governors on which there are twelve representatives of the Members, eight representatives of the Dublin Corporation, three of the Coulson Endowment and a representative of the Professors; a Board of Studies consisting of eight members of the teaching staff; a Secretary, Lady Superintendent and Librarian.

As regards the teaching staff, it is interesting to recall the names of those who built up the Academy's reputation – Billet from Switzerland, Bozelli, Esposito, Papini, Simonetti, Palmieri from Italy, Grisard from Belgium, Lauer, Eisner, Berzon, Wilhelmj, Bast, Roeder, Rudensdorf from Germany, Levey, Woodhouse, Cleather, Margaret O'Hea, Sir Robert Stewart, Mr. and Mrs. Joseph Robinson, Sir Hamilton Harty, Annie Lord. Of all the early members of the staff, Michele Esposito was perhaps the most dynamic personality. He founded a school of piano playing in Dublin which has won admiration in Ireland and outside, and exerted an influence on almost every branch of music. He founded an Orchestral Society, organised Sunday concerts with cheap rates of admission, was a fine conductor and composer of repute, and inspired his pupils and colleagues with loyalty to his high ideals. The Academy and city of Dublin owe to him more than they could ever have repaid.

THE CONCERT HALL

From 1910 when the Hall at Earlsfort Terrace, lent to the Academy by the Senate of the Royal University for prize-giving and public concerts, was no longer available, the need for a Concert Hall not only for the Academy, but for Dublin, was keenly felt. The "Band Room" of 1890 was never suitable for large functions and the Governors always had the ideal before them of a Concert Hall on the premises. The difficulties of expansion were almost insuperable. The ground space at the back was partly occupied by a forge over a hundred years in existence, partly by the Corporation buildings; there were shortages of funds, of materials, war restrictions. However, one by one they were overcome, and in 1945 a Concert Hall on the premises was no longer a dream but a reality. It consists of a well-lighted hall, with comfortable seats for three hundred people; a foyer convertible into a tea room, a large stage, with specially constructed storage for properties close b ; excellent up-to-date cloak rooms and dressing rooms; the whole centrally heated.

The Hall is of inestimable value not only to the Academy but to outside societies for rehearsals and concerts.

THE LIBRARY

Until the institution of the Monteagle Library no reference library existed in the Academy, and the library consisted merely of a room in which was stored a collection of scores and parts presented by the Antient Concerts Society, the Dublin Musical Society, the Dublin Orchestral Society, and many private donors.

The new library, a fine Georgian room on the right of the main hall, was opened in 1939 to house a gift of scores, including a complete edition of the Bach Gesellschaft in forty-six volumes, left by the late Lord Monteagle, a lover of music, a littérateur and a fine pianist. His kinsman the late Mr. Dermod O'Brien, President of the Royal Hibernian Academy and Vice-President of the Royal Irish Academy of Music for many years, was the intermediary, taking it upon himself to find the necessary funds to house the collection, and presenting a number of mahogany cases. Among the subscribers was Jelly d'Aranyi, who gave a concert in London and handed over £200 to the project.

The library now contains a comprehensive collection of scores – operas, symphonies, oratorios, etc. – together with biographical works and books of reference. Some of the scores are of historic interest. Thus the full score of Mendelssohn's *Hear My Prayer*, the accompaniment to which was originally for piano only, contains a printed note to the effect that it was scored by the composer for Mr. Joseph Robinson and the Dublin Musical Society (Joseph Robinson was a personal friend of Mendelssohn, and the Dublin Musical Society gave the first performance in Ireland of several of the composer's works). Among the collections are those of the Musical Antiquarian Society, the Antient Concerts' Society and the Handel Society. In a special "Stanford Corner" are the works of Charles Villiers Stanford, a former pupil of the Academy – the gift of Madam Cosslett Heller. Here the students study or borrow the works they need. The library has proved a valuable asset to the Academy, useful to its students as well as to non-members who are privileged to read in its precincts.

THE STUDENTS' MUSICAL UNION

The Students' Musical Union was initiated in 1906 by Miss Nettie Edwards (a distinguished singing pupil at the Academy, later a member of the Quinlan Opera Company), Miss Annie Lord, and Mr. Thomas Weaving, with Miss Madeline Moore (later Mrs. J. F. Larchet) as Hon. Secretary. Its objectives were:

(1) To keep past students in touch with the Academy, with one another and with present students.

(2) To give the students an opportunity of performing in public and of hearing good music.

(3) To provide a sociable spirit in the Academy.

Membership was to be confined to Senior, Middle Grade and past students. After the first meeting in April, 1906, an orchestra of seventy-one members was formed, and a choir was formed subsequently, all consisting of Academy students or ex-students. The programmes have from time to time featured such works as Stanford's *Songs of the Fleet*, Cesar Franck's *Les Djinns* and Holst's *Choral Hymns from the Rig-Veda*, while a number of works have had their first Dublin performance at the S.M.U., such as Debussy's *The Blessed Damozel* and César Franck's Violin and Piano Sonata. The Union has stood up to the vicissitudes of two world wars, and the fortnightly meetings in the Band Room are full of the zest of youthful enthusiasm, while the annual "Guest Night" attracts such large audiences that it has to be held in the Aberdeen Hall of the Gresham Hotel, in the Mansion House, or in the Metropolitan Hall of the Y.M.C.A., in the absence of an up-to-date concert hall, the need for which has for years been put forward by the press, by the music societies and at public meetings of the citizens, so far without success.

THE LOCAL CENTRE EXAMINATIONS

The plan of organising local centre examinations, so that the Academy would influence the standard of teaching throughout the country, was initiated by Signor Esposito, the young piano professor from Naples, not long after his appointment to the Academy. In 1894 the first examinations were held in Dublin, Bray, Rathfarnham and Belfast, when eighty-eight candidates were examined, of whom twelve failed. Since then the examination scheme has grown to impressive proportions. In 1948, 10,257 candidates were examined in 215 centres, extending to the most remote districts – a total which does not include several thousand candidates examined at the Dublin centre. A special department has had to be created to deal with the vast amount of organisation involved – the arranging of dates of travel, routes, accommodation, preparation of syllabuses, issue of certificates so that the whole complex machine can work efficiently and smoothly.

Financially the scheme has been of considerable assistance to the Academy. From the educational viewpoint, the expert advice of the professors of the Academy has been available to teachers all over

the country, the standard of teaching has been raised as a result, and new talent encouraged wherever it has been found.

In their most recent appointments to the staff, the Governors have adhered to the traditional policy of seeking for expert musicianship wherever it can be found. With new energy and confidence the Academy is ready to take part in whatever movements exist for the advancement of music abroad, to which Ireland may bring as her contribution a freshness of outlook and a wealth of folk music which is almost inexhaustible.

The Dublin Municipal School of Music

By

ALDERMAN JOHN McCANN, T.D.

Chairman, School Committee

FOLLOWING representations to the Dublin Municipal Council regarding the desirability of making provision for the musical instruction of the working classes, and the organisation of amateur bands, proposals for the establishment of a Municipal School of Music were adopted by the Council in 1890.

These first proposals were for a limited line of musical instruction, excluding singing, pianoforte and organ. Classes in wind and percussion instruments were started in the Assembly Rooms, 58 South William Street, and instruction in strings was also given, by agreement with the Royal Irish Academy of Music.

Fees charged were on a modest scale, and members of trade or other bands – not supported out of public funds – were given tuition at reduced rates.

In 1902 and again in 1903 the lack of accommodation in the Municipal School of Music was raised in the City Council; but it was not until 1908 that the School was transferred to portion of the premises now occupied in Chatham Row. The other part of the building had been equipped as a School of Printing, the structure having been used previously to house the old Dublin Fire Brigade. Ten years ago the applications for instruction numbered 450, but the School to-day holds (uncomfortably) over 1,400 students.

Instruction is given in piano, violin, viola, 'cello, double bass, wind and brass instruments, uilleann pipes, war-pipes and drums. Voice production and singing are also taught.

The teachers' proficiency diploma, in piano, strings and singing – recognised by the Department of Education – is now conferred by the School.

The School has three orchestras: preparatory, junior and senior. The senior orchestra has achieved Feis Ceoil distinction, winning the Weir Cup, while the junior band is now well known for its excellent broadcast performances.

The Chatham Row establishment houses also a competent choir and an enthusiastic percussion band.

In recent years, the present Director, Mr. Joseph O'Brien, initiated the concerts for Primary School children. The idea of giving Primary School children regular musical performances by

musicians of their own age has proved successful beyond expectation, and more engagements are requested than can be fulfilled.

Outside of teaching hours, regular Saturday night lectures are given in the School by noted musicians and critics, and requests for seats are always in excess of accommodation.

The Commercial Choirs idea was also initiated by the Dublin Municipal School, and to-day many business houses and factory workers avail themselves of the instruction.

An addition to the School has been a well-equipped library containing books of educational value and interest, text books, music for ensemble combinations (scores and parts), all prospectus music, radiogram, records and catalogue. Standard works, scores, etc., are for reference only, but certain types of books are lent by special permission of the Director.

It may appear strange that the problem with the Dublin Municipal School of Music is its measure of success, inasmuch as more than double the number of applications for tuitions are received than can be accommodated, and the accommodation of even half taxes the building to the uttermost. But a new and more suitable site than the old Fire Brigade Station will, we hope, soon be found. Dublin will then have the School which musical Dublin wants and deserves. Meanwhile the City of Dublin Vocational Education Committee proposes spending approximately £20,000 in reconstruction on the present site.

The Cork Municipal School of Music

By

BERNARD B. CURTIS, L.R.A.M.

Director, Cork Municipal School of Music

FOUNDATION

PRIOR to 1878 the study of music received some encouragement in Cork from societies formed for this object. In that year a public meeting of the citizens was held relative to the establishment of a School of Music, as a result of which the then Member of Parliament for the City proposed and was successful in getting the Public Libraries Amendment Act (Ireland) 1877 passed, permitting grants to be given for Music on the same conditions as those allowed for Science and Art under the Act of 1855 (i.e. to levy a tax not exceeding one penny in the pound on the rates for the support of Schools of Art, Science, Museums and Public Libraries).

It is interesting to note that this Amendment Act gave Ireland an advantage in respect of musical education not then enjoyed by England, the Act of 1855 (which applied to the whole kingdom) being so interpreted as to exclude music. As late as 1892, the committee in charge of the School reports on the "numerous enquiries received from time to time from Governing Bodies of schools of music as to the rules of the Cork School with a view to their guidance." These rules had a threefold object: "First. To bring the advantages of a thoroughly systematic education in music within the reach of all classes. Second. To secure a due and proper amount of attention to the rudiments of music. Third. To raise the general standard of musical taste and culture." Many eminent musicians in London and elsewhere were consulted (Dr. Hubert Parry and Dr. Hullah among others) as to the scheme of work, and temporary premises having been taken at 51, Grand Parade, the School of Music was opened in 1878. In 1900 a transfer was made to Morrison's Island and in 1902 the School was moved to larger premises which it occupies at present on Union Quay.

Many financial problems arose in the beginning, since the proportion of the rate available for music was not enough to support the School adequately and to enable it to carry out its first objective: viz. : "To bring the advantages of a thoroughly systematic education

within the reach of all classes." Generous citizens gave subscriptions annually, and the energetic committee endeavoured to secure state aid to supplement the local rate grant. In 1886 their efforts took the form of a Memorial to the Chancellor of the Exchequer for what was known as "payment on results" – the State assisting in equal proportion to the local rate. This, already enjoyed by the Schools of Science and Art in the city, was granted and the finances benefitted accordingly. The School now functions under the Vocational Education Act of 1930.

ENROLMENT AND CURRICULUM

In its first years the School had an average enrolment of 180 day and night students, the subjects taught being Piano, Violin and Singing. To-day more than 800 are on the rolls, and all branches of music are taught as far as the resources of the School permit. A complete musical education is available, ranging from beginners' classes up to the Teacher's Diploma, which latter is recognized by the Department of Education. While individual tuition figures largely in the scheme of work, piano and violin beginners have the option of class tuition at nominal fees. Graded examinations, conducted by extern Examiners, are held at the end of each session, and are confined to students of the School. Candidates for the Diploma attend a special course in Art of Teaching, Psychology, etc., and obtain practical experience by attendance in the teaching rooms during the year's course. The School is thus able to offer valuable training of a kind not usually available to the candidate for a diploma. In addition to the sessional examinations, students are encouraged to enter for approved extern examinations, and entries for the Royal Schools of Music and Trinity College of Music examinations occur annually.

In addition to a Senior Orchestra composed of past and present students, several ensemble groups of strings have recently been formed, which in turn feed a Junior Orchestra by which quite creditable work is done. A more than usually efficient adult Choral Class with a constant enrolment of 80 is attached to the School, and a Dramatic Class established during the last decade gives Elocution students valuable experience and is availed of by members of local Dramatic Societies, who benefit by the thorough training, which includes lectures on production as well as acting.

Junior and senior concerts and dramatic performances are held in the School Hall at frequent intervals, and a Choral and Orchestral Concert is held annually in the City Hall.

The following is an estimate in round figures of the proportion of students taking the various subjects:

Pianoforte	400
Strings and Wind, including Orchestra	120
Singing, including Choral Singing	110
Elocution, including Drama	110
Theory and Harmony	140
Various	25
	905

(The disparity between this total and the full enrolment of approximately 800 is due to the number of students who take more than one subject.)

THE FUTURE

As noted above, the School has occupied three different premises since its foundation. In each case existing buildings had to be adapted as far as possible to meet the purpose of music teaching. Now, after upwards of seventy years in temporary premises, plans have been made to build and equip a new School of Music. The new building will have double the present number of teaching rooms, which will be sound-proof, and the concert hall will seat between 300 and 400, the stage being designed for concert and dramatic purposes. Radio Éireann's plans for new Broadcasting Studios in Cork are being incorporated in the project; these will be built over the concert hall. The steady increase in the enrolment makes this new building urgent, and with its completion a more extended scheme of musical education will be possible. Just as in 1878, with the foundation of the School, Cork could boast of having an advantage in musical education not possessed elsewhere, so it will soon have the privilege of possessing a School of Music designed and built for that purpose.

The Department of Education's Summer School of Music, 1946-1949

AN INTERESTING experiment was initiated by the Department of Education with the assistance of an advisory committee when a Summer School of Music was established in Dublin in August and September, 1946, at which courses were given in choral and orchestral conducting, pianoforte and violin playing and composition. Applications for permission to attend the courses were received from all parts of the country. Admission to the choral and orchestral courses was confined to conductors of school or adult choirs and orchestras, and the instrumental courses were confined to advanced performers. No fees were charged and travelling expenses were refunded to those who attended.

Owing to the large number of applicants it was necessary to organise two courses in choral training, both of which were under the direction of A. C. Keeton, B.Mus., F.R.C.O., of Scarborough. Over 120 enthusiastic school-teachers, choir-masters and directors of musical societies attended these courses, each of which lasted two weeks, and included a considerable amount of practical work on the technique of choral training and voice production.

There was an attendance of over sixty at the two weeks' course of lectures given by Hubert Clifford, D.Mus., on the training of school orchestras. Dr. Clifford's lectures, which covered a wide range of subjects associated with the training of school orchestras, were illustrated by a demonstration orchestra formed from members of the junior orchestra of the Dublin Municipal School of Music, assisted by some of these attending the course.

Monsieur Jean Martinon, the well-known French conductor, gave a two weeks' course of instruction in orchestral conducting to a group of thirty-five young conductors who were keenly appreciative of this opportunity of learning the technique of conducting from a continental conductor of such high repute. The programme selected for the course included both classical and modern music, and through the kind services of the Radio Éireann Orchestra it was possible for M. Martinon to demonstrate in detail the manner in which each work should be prepared and rehearsed with an orchestra. M. Martinon's interpretation of the works selected, as well as his criticism of those who took the baton during the course, were an inspiration to all who attended.

A four weeks' course for advanced pianists was given by Herbert Fryer, Fellow of the Royal Academy of Music and Fellow and

Professor of the Royal College of Music, who lectured on techniques pedalling, interpretation and other aspects of pianoforte playing. The lectures were illustrated by members of the class, which numbered twenty, as well as by the lecturer himself.

Henry Holst, former leader of the Berlin Philharmonic Orchestra and well-known recitalist, delivered a four weeks' course of instruction to violinists and viola players. Twenty-five students attended this course, which also included tuition in chamber music. In addition to receiving the benefit of individual instruction, those who attended the course were privileged to hear the performance of the complete series of Beethoven String Quartets by the Philharmonia Quartet in which Mr. Holst played first violin. The programme was broadcast from Radio Éireann while the Summer School was in operation.

Fifteen young composers were fortunate in having an opportunity of discussing their musical ideas with the eminent composer Sir Arnold Bax, who during a period of two weeks gave encouragement and much helpful criticism to each student individually.

In all 167 students were admitted to the school and the majority of these attended more than one course. For instance, most of those who attended the choral classes were interested in the training of school orchestras, and a number who attended the latter course also attended the course in orchestral conducting. Special facilities were given to members of the staffs of the principal music institutions to be present at the courses and also at the semi-public recitals given by some of the lecturers.

All the courses were held in Coláiste Muire, Cathal Brugha Street, Dublin, with the permission of the City of Dublin Vocational Education Committee, except for the course in orchestral conducting, which was held in the Phoenix Hall. Valuable assistance was given by the Director and Assistant Director of the Dublin Municipal School of Music who lent scores and instruments, and arranged for the attendance of a demonstration orchestra composed of students from their school.

A spirit of enthusiasm and friendliness existed throughout between the students and the lecturers, who co-operated wholeheartedly with the advisory committee and the Department of Education in ensuring the success of the Summer School.

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The 1946 Summer School was so successful that it was decided to repeat the experiment in 1947, when 175 students attended courses in choral training, orchestral conducting, pianoforte, violin and violoncello playing, composition, singing, and training of wind bands. Each course lasted for two weeks.

Lectures in choral training for conductors of adult choirs were given by Charles Kennedy Scott, the distinguished choral conductor. A course in choral training for school teachers was given by B. W. Appleby, Organiser of Schools' Music, Doncaster, whose lectures and demonstrations covered most of the music taught in schools, with the exception of orchestral playing, which was the subject of a course given by Dr. Harold Hind, Director of Music, Cardiff. Members of the Orchestra of the Dublin Municipal School of Music again gave their services voluntarily as a demonstration orchestra for this course. Much practical work was done by both lecturers, who arranged at the conclusion of the course a combined session with orchestra and choir, providing an effective example of the feasibility of correlating choral and orchestral work in the schools.

The classes in pianoforte playing and in violin playing were again directed by Herbert Fryer and Henry Holst respectively, while Jean Martinon, with the aid of the Radio Éireann Orchestra, instructed eleven student conductors in the principles of orchestral conducting. M. Martinon also gave a course of lectures in composition which were attended by six young composers, Courses were given in violoncello playing by Anthony Pini and in singing and voice production by Frederic Austin, whose final lecture, summarising the ground covered by him during this course, was attended by practically all the students of the school. A further innovation was a course in the conducting of wind bands which was given by Harry Mortimer and attended by five conductors, as well as by members of their bands.

The courses of the 1947 Summer School were held in University College, Dublin. At the close of the School, a recital for the students and their friends was given by the Philharmonia String Quartet, led by Henry Holst.

* * *

The third summer School of Music, held in 1948 in University College, Dublin, and in Coláiste Muire, Cathal Brugha Street, was attended by 162 students, apart from members of the staffs of the music institutions and academies who were admitted as observers to all the courses. M. Jean Martinon once again gave a two weeks' course in orchestral conducting, and a two weeks' course in composition, planned so that the student-composers had an opportunity of studying in detail the works conducted by them under M. Martinon's direction during the course in orchestral conducting, for most of them attended both courses. B. W. Appleby directed the course for the training of school choirs, and Leslie Regan, of the Royal Academy of Music, London, that for the training of school

orchestras. Dr. Thomas Armstrong, Lecturer in Music, University of Oxford, gave a three weeks' course of lectures in choral training to conductors of adult choirs and choral societies, and also a series of lectures on musical appreciation to which the public were admitted, namely, five afternoon lectures entitled "The Listener's Part", "The 48", "The Sonata", "The Making of Song", "Some Further Considerations ", and two evening lectures entitled "The Making of Music " and "The Meaning of Music ".

A two weeks' course in the training of wind bands was given by Dr. Denis Wright to a group of eight conductors. The course in piano-playing was given by Kendall Taylor, the well-known recitalist, that in violin-playing and chamber music by the eminent Swiss violinist André de Ribaupierre. At the conclusion of the courses, both artists combined to give a joint recital to the students and their friends.

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The Summer School held in 1949 was attended by 150 students. The arrangements were substantially the same as in the previous year, except that Dr. Hans Schmidt-Isserstedt of Hamburg gave the course in orchestral conducting, Alan Rawsthorne the course in composition, and Jean Fournier the course in violin-playing and chamber music, while James Dawes gave the course for the training of school choirs. Dr. Armstrong's lectures on musical appreciation, which were again open to the public, attracted large audiences.

The Staffs of the Irish Schools of Music

The Royal Irish Academy of Music

Westland Row, Dublin

Founded 1856. Number of students (1950) 550 approx.

Teaching Staff:

Pianoforte:	Francis Engel Thomas H. Weaving, F.R.I.A.M. Mrs. Rhona Marshall, L.R.A.M. Miss Dina Copeman, L.R.A.M. Miss Carmel Turner, A.R.I.A.M. Miss Nell Ronan, A.R.I.A.M. Anthony J. Hughes, B.Mus., A.R.I.A.M. Miss Sheila Ryan, L.R.I.A.M. Miss Gertrude Leahy, L.R.I.A.M. Miss Rita O'Brien, L.R.I.A.M. Seán Lynch, B.Mus., A.R.I.A.M.
Organ:	George H. P. Hewson, M.A., D.Mus., F.R.C.O. Thomas H. Weaving, F.R.I.A.M.
Singing:	Maestro Cav. Adelio Viani, F.R.I.A.M. Miss Renee Flynn Brian Boydell, B.Mus., L.R.I.A.M. Miss Violet Burne Miss Violet Pearson
Violin:	Jaroslav Vanecek Miss Nancie Lord Madame Vanecek Miss Carol Little, A.R.I.A.M.
Viola:	Jaroslav Vanecek Miss Nancie Lord
Violoncello:	Clyde Twelvetrees Mrs. Aileen Cheatle Miss Caitlín O'Byrne, A.R.I.A.M.
Double Bass:	Robert Bushnell
Flute:	Herbert Leeming
Oboe:	Roland Dufrane

Clarinet: ——-

Bassoon: Gilbert Berg

French Horn: Leopold Laurent

Trumpet and Trombone:
Novema Salvadori

Harp: Annie Fagan

Composition, Harmony and Counterpoint:
J. F. Larchet, D.Mus., F.R.I.A.M.

Harmony and Theory:
Miss Dorothy Stokes, L.R.A.M.
Mrs. Rita Broderick, B.Mus.

Theory: Miss Agnes Murphy, M.Sc., A.R.I.A.M.

Opera: Maestro Cav. Adelio Viani, F.R.I.A.M.

Plain Chant: Hubert Rooney

Elocution and Drama:
Christopher Casson
Miss Ursula White, B.A., H.Dip.Ed.

Secretary – Matthew C. Connery
Lady Superintendent – Miss May McGeeney, B.A.
Librarian – Seán Lynch, B.Mus., A.R.I.A.M.

Examinations and Diplomas

(for intern and extern students)

Certificate Examinations:- Preliminary and Primary Grades, Grades I-VII

Number of entries (1949) – 10,257, in 215 local centres.

Diplomas: –

Associate, Royal Irish Academy of Music (A.R.I.A.M.) – for Teachers.

Licentiate, Royal Irish Academy of Music (L.R.I.A.M.) for Performers.

Fellow, Royal Irish Academy of Music (F.R.I.A.M.) – only granted *honoris causa*.

Number of entries (1949) – 47.

Scholarships and Exhibitions

Forty-six scholarships and exhibitions are awarded as follows, chiefly under the Vandeleur and Coulson endowments, consisting of free tuition for one year (in many cases with presentation of gold or silver medal):

Subject:	*Grade:*		
	Senior	Middle	Junior
Piano	3	6	5
Organ	3	2	1
Violin	3	2	4
Viola	1	1	1
Violoncello	2	2	3
Singing	2	1	1
Harmony and Counterpoint	2	–	1

Prizes:
Arthur Oulton Memorial Prize (Pianoforte)
Joseph Robinson Memorial Prize (Singing)
National Music Prizes (Singing).
Prizes for Singing in Irish
Sir Robert Stewart Memorial Prize (Composition)

Municipal School of Music

Chatham Row, Dublin
Founded 1890. Number of Students (1950) 1,400 approx.
Director Joseph S. O'Brien
Assistant Director Michael J. McNamara, A.R.C.M., L.T.C.L.

Teaching Staff

Pianoforte: The Director
Miss E. Reidy
Mrs. M. B. Raymond
Miss J. Curran
Miss M. Somerville, L.R.I.A.M.
Miss M. Russell, L.R.I.A.M.
Miss M. Ward, L.R.I.A.M.
Gerard Shanahan, F.T.C.L.
W. S. Greig, B.Mus. (T.C.D.), A.R.C.O.
J.J. O'Reilly, D.Mus.
Miss E. Costello, M.A., B.Mus., L.R.I.A.M.
Miss Patricia Victory, L.R.I..A.M.
F. O'Lochlainn, B.A., B.Mus., H.Dip.Ed.
Miss C. Rogers, L.R.A.M.
Miss E. Kinsella
Miss M. Flood
Patrick Mongan, L.T.C.L., Dip.L.S.M.

Piano Classes:	J. J. O'Reilly, D.Mus. Miss Rita Cunney
Violin :	Michael J. McNamara, A.R.C.M., L.T.C.L. Miss C. Greene, L.T.C.L. Miss S. O'Loughlin, L.R.I.A.M. J. McKenzie, L.T.C.L.
Viola:	Michael J. McNamara J. McKenzie Miss Olive Mulcahy Miss Nell Kane
Violoncello:	W. Reidy
Double Bass:	R. Bushnell
Singing:	Jean Bertin Miss K. Uhlemann
Gaelic Singing:	Denis Cox
Sight Reading (Vocal):	R. Power
Elocution:	Miss Joyce Carey, L.G.S.M.
Wind Instruments:	J. Hickey, L.R.A.M., A.R.C.M.
Fife, Drums, Flute:	J. O'Keeffe
Uileann Pipes:	Leo Rowsome
Irish War Pipes:	L. Purcell

Orchestral Classes, Jun., Sen: The Director and Asssistant Director

Preparatory Orchestra: W. Reidy

Military Band:	J. Hickey
Choral Training:	Jean Bertin

Chamber Music and Professional Ensemble Classes: W. Reidy

Percussion Band:	J. Hickey, L.R.A.M., A.R.C.M.
Diploma Class:	J. J. O'Reilly, D.Mus.

Harmony Rudiments and Aural Training: J. J. O'Reilly

Accompanist:	Miss Patricia Victory, L.R.I.A.M.
Librarian:	W. Reidy

Examinations and Diploma

(for intern and extern students)

Certificate Examinations: Grades I–VII, Senior Grade and Advanced Teachers' Diploma (Dip. D.S.M.)

Scholarships

Scholarships, consisting of two years' free training, are awarded as follows :

Pianoforte:	One senior and one junior scholarship
Violin:	One senior and one junior scholarship
Singing:	One scholarship for male and one for female students
Violoncello:	One scholarship

Cork Municipal School of Music

Union Quay, Cork.

Founded 1878. Number of students (1951) 800 approx.

Director: Bernard B. Curtis, L.R.A.M.

Teaching Staff

Pianoforte: Mrs. Madge Barrett
Violin, Viola: William E. Brady, L.T.C.L.
Pianoforte, Organ, Singing, Theory and Harmony:
Bernard B. Curtis, L.R.A.M.
Woodwind and Brass: Stephen Gargan
Pianoforte, Organ, Singing, Choral Class, Theory and Harmony;
J. T. Horne, B.Mus., A.R.C.O.
Uileann Pipes, Fideog: Miss Mary McCarthy
Elocution: Cecil McCracken
Violoncello: James McGrath
Singing, Pianoforte, Percussion Band:
Miss Eileen O'Connor, L.T.C.L.
Pianoforte: Miss May O'Neill
Junior Irish Singing Classes:
Frank O'Shea
Piano Groups for Beginners, Percussion Band:
Miss Deirdre O'Sullivan, B.Mus., Dip. C.S.M., A.T.C.L.
Pianoforte: Miss Eithne O'Sullivan, B.Mus., Dip.C.S.M.
Violin, Viola, Double Bass, Orchestra, Theory of Music:
John O'Sullivan
Pianoforte: Miss Annette Rohu, B.Mus., Dip.C.S.M.
Elocution, Drama Class: James Stack

Examinations and Diplomas

(for intern students only)

Certificate Examinations: Grades I to IX
Diploma in Piano Teaching – (Dip. C.S.M.)
Diploma in Violin Teaching – (Dip. C.S.M.)

Scholarships

A number of scholarships, open to students on the results of the annual examination, or to non-students on the results of special examinations, are awarded each session in Pianoforte, Violin, 'Cello, Singing, Woodwind and Brass instruments.

Leinster School of Music

43, Harcourt St., Dublin.

Founded 1904. Number of students (1950) – 150 approx.

Teaching Staff

Pianoforte:	Miss May Cosgrave, L.I.S.M.
	William J. Watson, M.A., B.Mus., F.R.C.O.
	Miss E. Dickson, Dip. L.S.M.
	Miss S. Byers, Dip. L.S.M.
	Miss W. Rankin, Dip. L.S.M.
	Miss M. Lynch, Dip. L.S.M.
	Miss Frances Manahan, Dip. L.S.M.
Organ:	William J. Watson, M.A., B.Mus., F.R.C.O.
Singing:	Miss Joan Burke, Dip. L.S.M.
	Joseph O'Neill, L.R.A.M.
Violin:	Miss Nora Richardson, A.R.C.M.
	Miss Bay Jellett
Violincello:	Clyde Twelvetrees
Harmony and Composition:	
	William J. Watson, M.A., B.Mus., F.R.C.O.
Elocution:	Miss Maura Cranny, L.G.S.M.
	Secretary: Joseph O'Neill, L.R.A.M.

Examinations and Diplomas

(for intern and extern students)

Certificate Examinations: Preliminary, Primary, Junior, Middle and Senior Grades

Number of entries (1950) – 3,280, in 131 local centres

Diplomas

Teacher's Diploma – (Dip. L.S.M.)
Performer's Diploma – (Dip. L.S.M.)
Certificate of Proficiency in Teaching (Piano only)
Number of entries (1950) – 10

Scholarships

Scholarships are awarded annually, at the discretion of the Board. Twelve scholarships were awarded in 1948.

The Read School of Pianoforte Playing

12, Harcourt St., Dublin

Founded 1915. Number of students (1950) 250 approx.

Principal: Miss Patricia Read

Visiting Professor, Lecturer and Recitalist: Kendall Taylor

Teaching Staff

Walter Beckett, D.Mus. (T.C.D.), L.R.A.M., A.R.C.O.

Miss Finolia Clandillon, B.Mus. (N.U.I.)

Miss Maud Clark

Miss Rhoda Coghill

Miss Hazel de Courcy, L.R.A.M.

Miss Betty Hewson, L.R.A.M.

George Hewson, M.A., D.Mus. (T.C.D.), F.R.C.O.

Miss Lily Huban, Licenciée de 1'École Normale de Musique de Paris

Miss Myrrha Jephson, L.R.A.M.

Miss Daisy Murphy

Miss Noreen O'Neill, B.Mus., L.R.A.M.

Miss Patricia Read

Frederick Stone

William Watson, M.A., B.Mus. (T.C.D.), F.R.C.O.

Miss Helen Yates, L.R.A.M.

Local Centre and Diploma Examinations in Music

By

THOMAS H. WEAVING, F.R.I.A.M.

Chairman of the Board of Studies, Royal Irish Academy of Music

The present is an era of examinations, and upon the results of an examination, competitive or otherwise, the future of a student frequently depends.

Our present-day system of examinations in music has gradually evolved to meet the needs of both students and teachers. At first, schools of music conducted intern tests in connection with scholar ships, exhibitions and prizes, for their own students only. But when the students had completed their academic courses, the imprimatur of their Alma Mater, recognising their ability as teachers or performers, was obviously needed, and so the Diploma examination was instituted. Then the qualified student, settling down to teach music, required some test by a standard and recognised authority which would gauge the value of his or her teaching. This demand was met by the holding of examinations in Local Centres throughout the country. The fundamental idea of a Local Centre music examination is therefore a system of tested teaching. If the examiner, while carefully refraining from teaching the candidates, can assist the teacher by pointing out faults or by suggesting better methods, the influence of the school of music is extended far beyond its walls to benefit the art of the whole country.

Prior to 1920 this work in Ireland was to a great extent controlled by English Schools. The Associated Board of the Royal Academy and Royal College of Music (London), Trinity College of Music and the Incorporated Society of Musicians did most of the work, and carried it out very efficiently. The Royal Irish Academy of Music (Dublin) commenced its Local Centre work under Signer Esposito in 1894, with a total of 88 candidates in the first year; the number of entries did not increase appreciably until after 1920. The rising interest in Irish art and in our own institutions, and the feeling that the money expended in examination fees would be more usefully employed in supporting music in our own country soon made their influence felt, and when the I.S.M. suspended its examinations in 1928 to become a purely professional musicians' society to guard the interests of its members, a large proportion of its former adherents transferred their allegiance to the Royal Irish Academy of

Music and to the Leinster School of Music. The last quarter of a century has been a period of steady development, and in 1949 over ten thousand candidates were examined at the R.I.A.M. Local Centres. As the English Schools of Music still examine over here, this indicates a very real and healthy interest in musical matters in our schools and throughout the whole country. I may mention that as art does not recognise borders, the R.I.A.M. has many flourishing centres in Northern Ireland.

The subjects for examination include Pianoforte (solo and duet), Organ, Harp, Strings, String Ensemble and Orchestra, Singing (Solo and Choir), Elocution, Theory and Harmony. Wind Instruments are also included, but unfortunately few enter. Interest in the theoretical side is increasing, and a considerable number of candidates now enter for the written paper work. Each candidate in practical subjects must pass in ear tests, oral theory questions and playing at sight.

I think that we may thank the schools and teachers for the present renaissance in music; by their conscientious work in training pupils for examination, and again by the determination of the secondary schools in keeping their choirs and orchestras going during the dark war years, they preserved the spark of musical life from total extinction and prepared the way for our present hopeful and promising situation. So far as the choirs and orchestras are concerned, however, it has always seemed a waste of talent and training that so few of the students involved have an opportunity of continuing their ensemble work after leaving school. Our Vocational Educational Committees are in a position to remedy this sad state of affairs by making such opportunities available for their students, and it is to be hoped that they will strive increasingly to do so.

One feature of the use of examinations is disturbing, namely, the habit formed by many teachers of allowing their students a whole year in which to prepare the scales, study and pieces for a grade, so that they do practically nothing else. This is definitely bad for teacher and for pupil. Instead of the examination being a test of the pupil's progress, it becomes the only progress. The student grazes in a restricted paddock containing sufficient musical food for about two months; when this is spread over twelve months the pupil suffers from musical malnutrition and it is a miracle if any interest in the art survives. It would be much wiser to lay down a systematic course of study as is done in the Music Schools and, as well, for all other school subjects, and let the pupils take the examination in their scholastic stride when they reach a standard equivalent to that of the tests of the grade for which they enter. Used in this way the

examination is a real test of progress, and the student advances steadily along a well-planned path of study, instead of hopping insecurely from grade to grade.

This form of examination madness has affected even our Schools of Music, where the course of study is disturbed, if not completely disrupted, by the students' habit of pot-hunting at Feiseanna, in addition to entering for their own annual School competitions. Provided that the music set has some cultural value, the student will glean a rather haphazard repertoire, which will include movements from sonatas and suites but rarely complete works, a few pieces from works such as Schumann's *Album for the Young* but no knowledge of the existence of the remainder, and a small selection of Chopin, Grieg, Schubert, with perhaps a smattering of the moderns. This makes a poor and very insecure foundation for the future amateur musician, let alone the professional. The older method of systematic study of Czerny, Heller, Loeschorn, Bertini, Moscheles, Clementi, and Chopin Études, of sonatinas, complete sonatas by Haydn, Mozart, Beethoven, the Inventions and "48" of Bach, some complete Suites of Bach and Handel, plus as many other pieces of all periods, was a much more thorough preparation – but of course it entailed harder work for both teacher and student.

In this connection it might be mentioned that when only one movement of a sonata or other work in cyclic form is set, the pupil ought to study the entire work, so that the section is felt and under stood as an essential part of an artistic whole. This, for obvious reasons, is seldom carried out.

One would like to see many more entries for pianoforte duets and other ensemble work. The duet is an excellent method of teaching team work and artistic combination in music. It shows up rhythmical weakness and lack of sympathy, and is quite as valuable to .young pianists as playing in sets with their betters is to young tennis players. There are many fine original compositions for pianoforte duet by the great composers, and also excellent arrangements of symphonies, overtures and other orchestral works, and much chamber music. Though the orchestral colour is missing, the notes are all there, and the young players become acquainted with a vast field of good music, which will add greatly to their interest and understanding when they come to listen to the works performed in their true medium. Knowing the works thoroughly, they will be free to concentrate on the scoring, the effects of the various colourings and all the beautiful contrasts unobtainable on the piano. Duets have a very practical value and I know of no drawbacks to their use.

Before I proceed to the Diploma examinations, there are a few points to which the attention of schools and teachers might be drawn.

(1) Music being an art as well as a craft, the student cannot produce artistic results from a bad instrument. Nothing but the best piano one can afford is "good enough for a beginner". Pianos that have become artistically valueless should be scrapped. If and when pre-war conditions are restored, one would like to see an immense improvement in the instruments upon which the pupils have to practise. They are often badly out of tune, have appalling tone, and even worse actions, and no tuner could make them any better. There is always the probability that normally good ears and artistic feeling will be permanently ruined by their use.

(2) The shortness of the time usually allowed for practice presents an acute problem. Twenty minutes per day is miserably insufficient. An hour is the very least, which could be taken in three periods of twenty minutes each, if necessary, between other school subjects. These would benefit by the change of study and by the habit of intense concentration such as is required in sound musical work. Practice-starvation is very prevalent in the secondary schools, where the exhausting curriculum leaves little or no time for art. It would be of inestimable benefit to the cultural life of our people if the school authorities, both primary and secondary, would allow more time in their programmes for the study of vocal and instrumental music. The majority of our people have an inborn love for music, which only needs encouragement and proper guidance to be realised to the full.

(3) The proportion of tone-deaf people is so small that it may be disregarded. Many children suffer from slowness of hearing or inability to reproduce vocally a sound which they hear. These are the pupils who should have priority in ear training and singing – to dub them ‘crows’ and eject them from the class straightaway is unfair to such children, and makes certain that there shall be no improvement by producing in them a strong inferiority complex. I have known cases in which it seemed hopeless to get a child to sing a given note, yet the same child could point out wrong notes in a well-known air played or sung. The ear was not at fault, but the ability was lacking to make the voice respond to what the ear heard. Many children do not sing until they go to school, and the controls between ear, mind and vocal chords are more or less atrophied through lack of use. With care and patience this can often be overcome, and it is well worth the effort.

(4) The majority of pupils take music as a cultural subject with no intention of taking up music professionally. The aim of the teacher then should be to give them as wide and solid a foundation

of musical repertoire and appreciation as possible, so that they may play, sing and read music as a pleasant cultural recreation after leaving school, take their part in choral and orchestral performances and be equipped to enjoy whatever music they have the opportunity of hearing.

DIPLOMAS

The number of candidates seeking a diploma qualification has increased in recent years, due to the growing desire on the part of our aspiring professionals to possess certificates of ability to teach, and the increasing demand by school authorities for some adequate proof of an applicant's competence. All Colleges of Music grant diplomas to students who satisfy their examiners in tests in the various subjects they deem necessary for a qualified teacher. An increasing number are entering for the Teacher's Diploma of the Royal Irish Academy of Music (A.R.I.A.M.), while some are proceeding further and gaining the Performer's Diploma (L.R.I.A.M.). There is, however, a tendency to treat this latter examination as a higher Local Centre examination, and to confine one's study to the technical requirements and the selected list of pieces. This tendency should be guarded against. But taken as a whole, the advantage of a systematically graded school music course is demonstrated in these examinations, for the candidate has a well-constructed course of study, from the earliest stages up to a senior standard, from which to quote in answering questions. If, in addition, the student has been encouraged to read and study as much good music as possible during the school course and during the preparation for the diploma, he will possess a general knowledge of music that will be a considerable asset in proving his fitness as a teacher. The main requisites are sound technique, systematic fingering, good tone, correct use of the pedal, some artistry in performance, a good ear, ability to detect errors and to show how to correct them, confident sight-reading, a thorough knowledge of theory, harmony, form, and some acquaintance with musical history. The prepared pieces should not only be accurately played but should display some musical feeling. The viva voce questions are designed to test the candidate's ability to convey to a pupil the knowledge the candidate has acquired. Many excellent performers lack this essential quality, while there are many successful teachers who could not give a recital. The examiners have to assess the candidate's general musical knowledge, personality and teaching qualifications ; everything concerned with the making of a competent teacher is taken into account, and is of the first importance

in reaching a decision. The minimum age fixed by the R.I. A.M. for recipients of the Diploma is eighteen years – a wise proviso, since it would be very difficult to foretell the possible development of younger students and quite impossible for them to acquire the necessary musical and psychological knowledge required of a teacher.

As a final point, prospective candidates might well be advised not to enter for the examinations (and part with their hard-earned entrance fees) until they know every section of the course thoroughly. It is much more satisfactory to put off one's attempt for a time than to trust to luck and fail. My experience as an examiner during the past thirty-five years has taught me that excessive nervousness in a candidate is most frequently caused by the fear that the examiner will discover "the weak spot". Worrying about this prevents students from doing themselves justice in the sections they do know.

Anyone who contemplates the adoption of music teaching as a profession is well advised to obtain the teaching Diploma of one of the recognised schools of music. The musical profession has been pressing for the registration of qualified teachers and performers for many years, and if this were achieved a diploma or a degree would be a necessity. Examinations may not be an ideal way of testing a student's ability or progress, but they must still continue until some better method is suggested. They should then be used as a means of spurring students on to good honest work and to the acquiring of a wider knowledge, a keener appreciation and a love of good music.

Institutions Holding Local Centre Examinations in Ireland

Royal Irish Academy of Music

(See pp. 122ff)

Leinster School of Music

(See pp. 127f)

The Associated Board of the Royal Schools of Music

14, Bedford Square, London, W.C.I.

Established 1889

Provides a series of examinations (Grades I to VIII) leading to the examinations for the following Diplomas:

Licentiateship of the Royal Academy of Music (L.R.A.M.)
Associateship of the Royal College of Music (A.R.C.M.)
Licentiateship of the Royal Schools of Music (L.R.S.M.)

Examinations for the L.R.A.M. and A.R.C.M. diplomas are not held in Ireland, but examinations for the L.R.S.M. diploma are held annually in Dublin.

Number of Candidates examined at local centres in Ireland (including Northern Ireland) in 1950: 1,126.

Honorary Local Representatives:

Dublin	Miss S. M. F. O'Callaghan, 112, Grafton St.
Belfast	Miss J. H. Loughridge, Belfast Royal Academy
Cork	H. Fitzgerald Smith, Esq., 73, South Mall
Limerick	Vacant
Londonderry	William A. Frankland, Esq., 33, Marlboro' St.
Waterford	W. G. Gough, Esq., 93, Quay

Trinity College of Music

Mandeville Place, London W.I.

Established 1872

Conducts a series of examinations (Initial, First Steps, Preparatory, Advanced Preparatory, Junior, Intermediate, Senior, Advanced Senior, Higher Local) leading to the examinations for Associateship (A.T.C.L.), Licentiateship (L.T.C.L.), Associateship in Music (A.Mus. T.C.L.), Licentiateship in Music (L.Mus.T.C.L.), Fellow ship (F.T.C.L.).

Number of candidates examined in Ireland (including Northern Ireland) in 1950: 7,071.

List of Centres and Local Secretaries:

Arklow, Co. Wicklow	
	Miss K. Tyrrell, 10, King's Hill
Cork	G. Brady, Hon. L.T.C.L., 3, Carrigside, College Road
Donegal	Miss F. Lynn, Main Street
Dublin	Mrs. K. Valentine, F.T.C.L., Hon. T.C.L., M.R.S.T., 4, Colmore Crescent, Ballygall Rd., Glasnevin
Galway	Miss S. M. Courtenay, L.T.C.L., 6 University Road
Kilkenny	Vacant
Letterkenny, Co. Donegal	
	Miss Ethel Lyttle, Lymac House
Limerick	Donal Guina, L.T.C.L., A.Mus.T.C.L., Maryville, Ennis Road
Sligo	Mrs. H. P. Craig, 6, Pearse Rd.
Tipperary	Miss Mary Duffner, A.T.C.L., 4, Main Street
Waterford	Miss M. P. Cullinane, 59, Mayor's Walk

Northern Ireland

Ballymena, Co. Antrim	
	William Duncan, A.Mus.T.C.L., Alexandra Hse.
Banbridge, Co. Down	
	Miss E. de Pauley, F.T.C.L., L.R.A.M., Banbridge School of Music
Belfast	James Vincent, Hon. T.C.L., 80, Gt. Victoria St.
Carnlough, Co. Antrim	
	Miss B. Hamill, A.T.C.L., Stoneyhill House
Coleraine, Co. Derry	
	Mrs. F. M. King "Kenona", 22, Castlerock Rd.
Fivermiletown, Co. Tyrone	
	Mrs. E. McKee, L.T.C.L., L.R.A.M., A.R.C.M., Apulian Villa
Londonderry	Miss V. Milligan, Beethoven House
Magherafelt, Co. Derry	
	Miss D. Harbison, L.T.C.L., M.R.S.T., The Square
Newry, Co. Down	T. Rally, 8, Trevor Hill
Omagh, Co. Tyrone	
	Miss N. F. McCullagh, 21, John Street
Portadown, Co. Armagh	
	Miss Topsy A. E. Wilson, 18, Seagoe Rd.

The Guildhall School of Music and Drama

Corporation of London

John Carpenter St., Victoria Embankment, London, E.C.4

Established 1880

Conducts a series of examinations (Introductory, Preliminary, Junior, Grades I to VIII) leading to the examinations for Licentiateship (L.G.S.M.), Associateship (A.G.S.M.), and Graduateship (G.G.S.M.).

Local Representatives :

Ballymena and Ballymoney, Co. Antrim
Mrs. S. L. Duncan, Hon. G.S.M., L.G.S.M., Alexandra House, Ballymena

Coleraine, Co. Derry
Mrs. S. L. Duncan, Hon. G.S.M., L.G.S.M., Alexandra House, Ballymena

Belfast (Music)
Douglas Brown, A.R.C.M., The Cottage, Osborne Drive

Belfast (Speech and Drama)
Mrs. H. Taggart, Hon. G.S.M., L.R.A.M., A.G.S.M., 33, King's Road, Knock

Cork Seán Neeson, B.A., Mount Verdon Villa, Wellington Road

Dublin (Music)
Miss Rachel Curtis, 2, Clonturk Ave., Drumcondra

Dublin (Speech and Drama)
Miss Ena M. Burke, 20, Kildare Street

Dundalk, Co. Louth
Richard Smith, B.A., Jocelyn Villa

Enniskillen, Co. Fermanagh
Mrs. M. Trimble, M.B.E., The Battery

Londonderry
James Moore, A.R.C.O., F.T.C.L., Studio, Carlisle Road

Omagh, Co. Tyrone
Ethelbert Martin, Organist's House, Church Street

The Training of the Organist and Choirmaster

(CATHOLIC CHURCH)

By

REV. MICHAEL TRACY, L.Mus.

Late Professor of Ecclesiastical Music, St. Patrick's College, Maynooth.

> Let efforts be made to support and promote in the best way possible the higher schools of sacred music where these already exist, and to help in founding them where they do not. It is of the utmost importance that the Church herself provide for the instruction of her masters, organists, and singers, according to the true principles of sacred art. (*Motu Proprio* of Pius X on Sacred Music, par. 28).

The views of the Church on sacred music have been expressed repeatedly in recent centuries according as changes in musical art reacted adversely on the music of the Church. Since 1903 two important Papal documents have appeared that consider the teaching of liturgical music. They are therefore of special interest in a consideration of the training of the Catholic choirmaster.

Much of this article must be concerned with recent papal legislation on music, and with a brief outline of certain epochs in the history of musical composition in so far as these affected the art of church music and influenced ecclesiastical legislation. Any scheme of study intended to foster the proper training of choirmasters and organists must be deduced from the teaching of the Church; otherwise it will be regarded as a purely personal view. The founding of the Pontifical Higher School of Sacred Music in Rome in 1910 was intended to give a practical application of the various points treated in the *Motu Proprio* of 1903. The same is true of the schools established at Ratisbon and Malines in the last century; the programme in these institutions was based on the teaching of the Church in so far as it was expressed at the time.

The unsatisfactory state of Church music in this country may be in part explained by the condition of Irish Catholics after Emancipation. It is not the entire explanation. Actually during the nineteenth century praiseworthy efforts were made to establish voluntary choirs in many of our churches, and in some instances to maintain paid singers; fine instruments were installed by Irish, English, and even continental organ-builders. The reason is to be sought more probably in the profound changes that had come over European

music generally between the pre-reformation period and the end of the eighteenth century. These changes influenced church music everywhere; but in Ireland the evil results seem to have lingered on in spite of periodic efforts at reform.

These three centuries mark the climax and the decay of one form of genuine church music, viz. vocal polyphony. They also witnessed the gradual emergence of the art of secular music. The decay of Gregorian chant had indeed begun much earlier. This was due to the steady progress of polyphony. As early as 1324-5 Pope John XXII had called attention to this in his *Docta Sanctorum Patrum*. His enactment did not arrest the decay of the chant; it had however highly beneficial results on polyphony which through the work of the later Netherland school finally reached its highest point of development and artistic excellence in the Roman School with Palestrina (d.1594), with Lassus, the Netherlander (d.1594), and with the Spaniard, Vittoria (d. circa 1613).

From 1600 onwards church music ceases more and more to attract composers. Polyphony is gradually neglected; Gregorian chant is deliberately distorted through a misguided application of the principles of prosody and by the whims of editors and publishers; an evil which continued unchecked until the restoration of the traditional chants by the labours of the Benedictines of France in the last century.

Meanwhile a new period begins in the history of music the modern, from 1600. The rise of the opera and later, after 1700, the Bach-Handel age led on to the Viennese school of Haydn, Mozart, Beethoven and Schubert. Several features differentiate this modern art from the older polyphony. A new system of tonality has evolved out of the modal system of the earlier art. In particular, after the death of Bach and Handel, the chordal idea prevails rather than that of simultaneously contrasted rhythms; instruments now begin to constitute an integral part of the musical texture where previously pure vocalism sufficed. A more fundamental change at this time arose from the fact that composers devoted their powers not to liturgical music but almost exclusively to the treatment of secular subjects, especially to the new art form of opera. Even when religious subjects are selected, the musical treatment is more on the lines of the opera, with the result that from this time on we speak of two classes of religious music, the liturgical as represented by the early polyphony, and what is known in a special sense as "sacred music". To this latter class belong many masses which musically are excellent compositions, but which by reason of length, instrumentation, and a theatrical style do not form a suitable counterpart to the liturgy.

This rather sketchy view of three main periods in European music has to be kept in mind if we are to appreciate the force of recent church legislation on music.

The Instruction of Pius X, issued 22nd November, 1903 (familiarly known as the *Motu Proprio*), which he issued as *The Juridical Code of Sacred Music*, is based on this threefold classification of music. A consideration of this document and of some similar pronouncements by the successors of Pius X will help us to understand the ideals of the Church in liturgical music and to form some idea of the scope and extent of the training demanded of the choirmaster if these ideals are to be realised. It will help us also to reach some practical conclusions as to how these qualifications are to be acquired.

The duty of the Catholic choirmaster is not primarily to achieve brilliant musical performances – though this is not excluded – but rather an adequate performance of the music that is intended to accompany or to form a necessary or integral part of the solemn liturgy.[6]

Legislative enactments on this matter are based on a few fundamental principles or criteria, viz. that the Church has a right to legislate even to the smallest detail on what she deems necessary to safeguard the dignity of the liturgy; and again, that the Church favours the progress of the arts, "admitting to the service of the cult", as Pius X said, "everything good and beautiful discovered by genius in the course of ages – always, however, with due regard to the liturgical laws."

These criteria underlie the legislation on music from the time of John XXII to the present day; but the Instruction of Pius X, while summarizing previous legislation, treats the matter in greater detail than any earlier document.

In the opening paragraphs, after setting forth the qualities that sacred music should possess, it goes on to show – this is of paramount importance – that these qualities are to be found in music of very different periods, and in compositions that may appear to differ considerably from each other in. style. Three types of music are mentioned, corresponding to the three chief periods of musical output in Europe, viz. Gregorian chant, classical polyphony, and modern music.

Gregorian chant, the proper official music of the Church, the music that grew up with the formation of the Roman liturgy itself, naturally comes first. One might think there was no need to stress its importance; but during the years prior to the publication of the *Motu Proprio*, this music had been discarded almost universally

[6] La Musica Sacra come parte integrante della solenne liturgia. Musica Sacra utpote solemnis Liturgiae pars necessaria.

or at most was known only through vitiated versions; "but now," the document continues, "most recent studies have happily restored it to its integrity and purity." The reference is of course to the restoration by the monks of Solesmes.

Quite a long section next treats of polyphony. "This too must be restored largely in ecclesiastical functions, in cathedrals and in the churches and chapels of seminaries and other ecclesiastical institutions." Thirdly, recalling the principles quoted earlier about the progress of art, we read the following: "More modern music may also be admitted since it, too, furnishes composition of such excellence, sobriety and gravity that they are in no way unworthy of the liturgical functions." In the preface to the Instruction attention is called to the efforts that had been made in certain countries "where illustrious men restored sacred music to its fullest honour in all their churches." This is a recognition of the Cecilian movement begun in Germany in 1868 by Karl Proske, Witt and others. This movement spread widely, produced an abundant repertory of modern music modelled on the older style and fostered the revival of classical polyphony. It was the first decisive step taken to bring about a practical reform of the abuses that had arisen through the Haydn-Mozart type of mass and through the many inferior imitations of these masters.

This matter has been treated at some length because there is an idea rather prevalent to-day – at least in Ireland – that nothing except Gregorian chant is to be performed in our churches. The Instruction, as "The Juridical Code of Church Music", should be taken in its entirety, and not interpreted in a sense clearly at variance with the words of the legislator. In *Memories of Pius X* by Cardinal Merry del Val, we read the Pope's views on certain enthusiasts who wished to banish from the church all music that was not simply Gregorian chant.

> It would be the same as if I were to discard the most beautiful and classical pictures of the Madonna on the plea that the primitive and only acceptable type nowadays is the very earliest representation we possess of the Virgin Mother. We should thus be led to proscribe the masterpieces of ecclesiastical art and truly inspired paintings… So it is with music. (p.52)

When the Instruction states that Gregorian chant is exclusively prescribed in certain parts of the liturgy, we may remember that the reference is to what is called the *Accentus*, the chant sung by the ministers at the altar. This is obligatory. The *Concentus*, i.e. the choral portion of the music sung by the choir, or schola, or congregation, may be performed in chant or in polyphony or in suitable modern music, Pius X called for a revival and wider use of chant;

he likewise called for a greater use of polyphony. Later legislation has not altered this. Benedict XV in the course of a letter to Cardinal Vannutelli dated September 19th, 1921, on the occasion of the celebrations to be held at Palestrina in memory of the composer, writes:

> We are unwilling that the passage of time should weaken the force of these wise rules laid down by that Pontiff (Pius X) in his *Motu Proprio* of 22 November, 1903, and called by him '*The Juridical Code of Sacred Music';* in fact we desire them to obtain their full force especially as regards the classical polyphony, which, as has been well said, reached the highest point of its perfection in the Roman School through the work of Giovanni Pierluigi of Palestrina.

Pius XI in the Apostolic Constitution of 1928 states these points even more emphatically.

From the foregoing points on legislation it is easy to deduce, in broad outline, the training which a choirmaster must undergo if he is to discharge his duty in a satisfactory fashion. It should embrace gregorian chant, polyphony, modern music, organ playing. These naturally demand considerable proficiency in certain auxiliary branches of musical study: sight reading, score reading, harmony and counterpoint at least an aural and keyboard knowledge of these studies in form and analysis of compositions, transposition, extempore playing, and all that may be included under the heading of choir-training. Piano playing will be necessary as a preparation for organ playing, for the practical study of score-reading as .well as for extemporization and transposing.

Traditional methods of teaching harmony and counterpoint are nowadays being seriously examined see for example, R. O. Morris in *Musical Education* (Hinrichsen, London, 1946). It may also be mentioned that the same writer's *Contrapuntal Technique* (London, 1922), dealing with aspects of sixteenth century music not treated in the usual academic text-book, is invaluable to the practical musician, such as the Catholic choirmaster, who may frequently have to perform this music.

Gregorian chant presents problems special to itself. Apart from the adoption of a recognised system of rhythmic interpretation, and of a suitable method of accompaniment, difficulties arise in connection with interpretation in the broadest sense. The solution of these depends in part on a knowledge of Latin. The text of the Proper of the Mass can scarcely be fittingly performed if the meaning of the words is not known. If a choirmaster lacks this knowledge of Latin, help should be had from such translations as are published by the Society of St. Gregory. A further problem arises in the more ornate passages of chant, in which it is a characteristic feature for

groups of notes to be allotted to the weaker or unaccented syllable. This occurs in polyphony too, but is more frequently met with in chant. It calls for a subtle adjustment of the volume of tone at the commencement of these groups, an adjustment that may be independent of the tonal quantity required by the general contour of the melody or by the interpretative demands of the text. Failure to observe this results in a string of meaningless syllables, an evil which in Ireland is aggravated by the tendency to hammer final notes. A knowledge of the Latin accentuation helps to remedy this.

A uniform system of pronunciation of Latin is of course essential for good choral singing. The adoption of the system taught in the best choir manuals has the warm approval of Pius X and of Pius XI, and, though sadly neglected in this country, was recommended by the members of the Irish Hierarchy as early as 1904.

The institutions where one may pursue a regular course of organ-playing are rather scarce in Ireland. Instruction in this branch of music has to be acquired in a haphazard manner, with perhaps insufficient opportunity for practice. Yet no other instrument calls more imperatively for regular practice, on account of the technical difficulties that confront the performer through the use of separate manuals, pedal board, control of stops. Apart from the use of the instrument as an accompaniment to singing, attention should be given to the type of music that artistic taste has judged best suited to the particular tonal possibilities of the organ – which does not often consist of a rearrangement of music originally conceived for other instruments – and also to the type of music that is regarded as suitable for performance on the organ at Catholic service.

The programme here outlined, general musicianship, specialized training in Gregorian chant, polyphony classical and modern, organ-playing, a knowledge of the Roman liturgy in so far as it has influenced the formation of the liturgical music, a study of recent legislation on sacred music – such a programme would seem to be essential for the training of the Catholic choirmaster. A programme comprising so many distinct branches cannot be adequately carried out except in an institution especially devoted to the study of sacred music. The tuition acquired at a recognized school usually carries with it a better guarantee of all-round efficiency than holds in the case of training received from the private teacher. This latter method has of course been found to be highly successful where the system of the "articled pupil" – a kind of apprenticeship – has been followed; but this system, though widely practised in Anglican cathedrals, is almost unknown in this country. Organists trained abroad have frequently been appointed to positions in Ireland. Results have justified the procedure. These men are usually highly

efficient organists and in most cases excellent choirmasters. Any opposition felt towards them was due to the fact that they tried to introduce approved liturgical music to a country where the prevailing standard of taste in this matter was rather poor; and also, perhaps, to the pardonable jealousy of native musicians who realized that, given similar opportunity for training in a recognized centre of sacred music, they might have produced equally good results. The success of these foreign musicians is perhaps one of the best arguments in favour of a school of our own for the training of church musicians.

A school of this kind, if set up, while it would mould its course of studies mostly on the programme of the Pontifical Higher School of Sacred Music, would obviously have to concentrate on purely practical matters. The very fundamentals of good musicianship call for improvement in this country. Vocalism is frequently marred by such faults as flattening, by what is commonly known as scooping, and by a vague sense of rhythm. We need a higher standard of choir-training, better organ-playing and above all the use of better music, since, to quote Pius X again, "Sacred Music must be true art".

The school might be situated in Dublin or in Cork. These are both university centres. Both cities already possess schools for general music training. In both are to be found flourishing choral societies. Furthermore, opportunities for hearing liturgical music are available in these cities. This is an important consideration, since the mere study of music is not sufficient to ensure good performance without the actual experience of good performances. Morris in his *Contrapuntal Technique* recommends the student not to be satisfied with a book knowledge of counterpoint, but "to frequent Westminster Cathedral or any other place where this music is habitually sung". So too for one aspiring to be a choirmaster. He should hear good execution of liturgical music whether chant or polyphony in its proper setting, i.e. in the church, as the accompaniment to, or as part of the liturgical action.

In 1928, twenty-five years after the publication of the *Motu Proprio* of Pius X, there appeared the Apostolic Constitution of Pius XI on liturgical music, in which previous regulations are set forth in greater detail and with greater emphasis. A paragraph towards the end of that document may be quoted as a conclusion to the foregoing remarks.

> To achieve all that we hope for in this matter numerous trained teachers will be required. And in this connexion we accord due praise to all the Schools and Institutes throughout the Catholic world, which by giving careful instruction in these subjects are forming good and suitable teachers.[7]

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[7] The translations of papal documents are taken from *Catholic Church Music* published by Burns, Oates and Washbourne.

The Training of the Organist and Choirmaster

(Church of Ireland)

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THE training of the organist and choirmaster should be a matter of vital importance in a country like Ireland, with its great tradition of liturgy and devotion. Before dealing with educational problems, it may be well to review the position of liturgy and music in the Irish church generally, with particular reference to their regional characteristics.

The Church of Ireland shares with the Church of England an incomparable liturgy, superbly translated into English in Shakespeare's time. Recently the Book of Common Prayer has been translated into Irish, and the Irish version is used at special services. For instance one of the celebrations of Holy Communion is said in Irish annually on St. Patrick's Day in St. Patrick's Cathedral, Dublin. Whether the Irish version will ever be widely used, only the future – and the future of the Irish language – can decide.

The Prayer Book of the Church of England is almost identical with that of Ireland, except that in recent years some deviations have been made, such as the use of the Canticle *Urbs Fortitudinis* as an alternative to *Te Deum* at matins (*Benedicite* and *Laudate Dominum* have long been permitted in Ireland for non-festal days or seasons). Again, a series of psalms carefully selected in accordance with ancient tradition have been permitted in Ireland as an alternative to the monthly recitation of the complete one hundred and fifty Psalms. This is a great advantage to those who do not say the daily offices, as it gives Sunday worshippers a selection from the whole of the Psalms, each selection being appropriate to the day for which it is chosen. Incidentally, the Ornaments Rubric permits vestments to be worn in England, but this is not permitted as a rule in the Irish church.

Now to compare the music used in the services of the two sister churches. In England the Office and Liturgy is more frequently intoned, and Responses, either in ancient plainsong or by such composers as Tallis, Byrd, Smith, etc., are much more usually heard. Apart from Cathedrals and Collegiate churches, it is rare to hear the

Versicles and Responses intoned in Ireland, where it is preferred that the people should respond in the speaking voice so that the unmusical or raucous may not upset those near them. Again elaborate settings of the Canticles are more often heard in England, due to the fact that choirs there are usually better trained and more likely to do them justice, and also because in Ireland it is felt that the people should be encouraged to "join in" by the use of as simple a chant as possible. This largely accounts for the fact that English composers have to be drawn on almost completely for the settings of the liturgy used in Irish Cathedrals. Even Stanford and Charles Wood, our most gifted church composers, did not write music for the church until they went to live in England.

Any account of the historical development of the liturgy would here be out of place, but it must at least be said that the Oxford Movement of 1833 created a great revival in England, and that the Cathedral type of Service was largely adopted by the Parish Churches as a result. This influence extended in time to the Irish church, but never to the same degree.

At present the tendency in England is towards a greater simplicity of musical settings. Gounod's masses along with those of Mozart, Weber, Beethoven, Hummel, etc., in English translations, were once in great demand. Not so nowadays. Similarly, in St. Patrick's Cathedral, Dublin, Mozart, Schubert and even at times Palestrina settings were once in use, but now the trend is to adopt simple settings by Stanford, Hewson, Harwood, Wesley and others. The responsibility for the choice of music rests with the Vicar of the Parish, or the Dean and Chapter of a Cathedral, in consultation in most cases with the organist.

On Sundays at Mattins and Evensong the Psalms are sung to Anglican chants. At Mattins the *Te Deum* and *Benedictus* (an amalgamation of ancient Mattins and Lauds) are sung to either chants or ornate settings, and at Evensong the *Magnificat* and *Nunc Dimittis* (an amalgamation of ancient Vespers and Compline) are similarly rendered. In cathedrals and churches where it can be undertaken with fitting reverence and resource, the office of Holy Communion is rendered in all its beauty of choral setting. Perhaps it might be mentioned that in both Irish and English liturgies the *Gloria in Excelsis* is placed at the end, and not "on the threshold of the mysteries" where St. Gregory the Great places it. This has enabled composers to make a great triumphant climax at the close of their settings, as in so many of Stanford's splendid works, while on the other hand, the absence of this climax tends to make continental masses unsuitable, as Stanford pointed out years ago in his *Studies and Memories*. "What conductor", said he, "would play the

second movement of the Eroica Symphony at the end, in presenting it to an English audience?"

Let us now consider the main ideals which should be set for the training and equipment of the organist in the Church of Ireland. First of all, it is an essential requirement for the young organist that he be imbued with a due sense of the inspiring nature of his work. Only when Isaiah had seen the vision of the six-winged Seraphim in awe and glory, and had the live coal from off the altar laid upon his mouth, was he able to say "Here am I; send me."

As for the necessary course of training, the main subjects must be organ playing, choir training, voice production and liturgiology. Too many of our intending young organists take lessons in organ playing only for a brief period, their chief aspiration being to win a prize at the Dublin Feis Ceoil, and if lucky enough to please the whim of an adjudicator, they feel they have attained to the summit of their art, and are appointed to an organistship by the church authorities. Many of them have little knowledge of Bach, do not know what from among his works is suitable for solemn and what for festival seasons, or how to choose suitable voluntaries for different seasons of the year, or how to play them. They have had no training in the principles of liturgical worship, nor the mind-training which would enable them to obtain a bird's-eye view of the long tradition of liturgical music in western Christendom, so rich in delight to any serious student. They cannot form a balanced opinion as to the bedrock foundations of the style which underlies ecclesiastical music down the ages from Dunstable, Des Prés, Palestrina, Gibbons, Byrd, Wesley, Goss, to Stanford and Charles Wood.

Again, too few have any real knowledge of voice production – an essential for the organist, since it enables him to correct tactfully any of his singers who are amateurs, and in trouble from faulty production. Such knowledge would seem to be even more necessary for an organist whose choir consists of amateur singers than when it consists mainly of professionals, and the organist who is not a product of Cathedral training has often no idea of how to deal with amateur singers.

How then may the necessary ability in the above essential subjects be gained? So far as England goes, a valuable step in the right direction was taken by the late Sir Sydney Nicholson when he founded the Royal School of Church Music (resigning his position as Organist of Westminster Abbey to do so). Since the second world war it is situated in Canterbury, the cradle of English Christianity. The students there have the advantage of hearing lectures by competent authorities on all the subjects appertaining to the organist's

art, and in addition they have the incalculable benefit of daily worship sung both in their own chapel and in the crypt chapel of Canterbury Cathedral, near to where rested the martyred body of St. Thomas of Canterbury. One can imagine what an influence such an environment must have on the future lives of those who spend their formative years studying here.

Academic training alone is not enough for the production of organists imbued with the proper spirit of reverence and devotion, and it will be a great day for church music in Ireland when a comparable development takes place, and some donor arrives with sufficient love of the cause in his heart to start such a School of Church Music in Dublin. A suitable hostel and building might be secured not too far from one of the Cathedrals, and the students so accommodated might be allowed to chant the offices daily in one of 'the Cathedral chapels – in the atmosphere of a historic place of worship. Lectures could be given in the School by the Cathedral Organist, his Assistant, and by competent authorities on all the necessary subjects. Again, lectures could be given for amateur organists from outside, who could arrange to attend them without being resident in the School itself. Even if such extern lectures were given for a brief period only, they would allow our amateur organists to partake of the fellowship of the students, and – more important still – to experience the atmosphere of Cathedral worship. As it is to-day, the assistant organist at the Cathedral is generally a pupil of the organist and an ex-choirboy, and others who play occasionally belong to the same category. A School of Church Music would extend similar opportunities to extern as well as to intern students, to the great spiritual edification of the whole church in Ireland.

It is now time that a widespread effort be made to revive and reform church music here. In the words of Dr. Bullock, former Organist of Westminster Abbey, "Church Music is essentially spiritual, an offering to God in worship, a handmaid of religion, a means whereby the devout can be made to feel the presence of the Almighty." With these words, one may couple those recently uttered by the Headmaster of Bristol Grammar School, to the effect that unless church authorities waken from their Rip Van Winkle sleep, they will find the stars of Hollywood have taken the place of the stars of Heaven. If it is to achieve anything, such a move must be made by the whole church, clergy and laity alike. Especially in these days of open hostility to Christianity it is incumbent on a country like Ireland, which from time immemorial has contributed missionaries to Europe, to uphold the tradition of the church by sustaining its liturgy and music.

But first of all there is the inadequacy of most organists' livings to be considered. In the earliest days we know that the organist was merely a "pulsator organorum"; gradually his position improved, and especially in Cathedrals was accorded a high standing. Until the Church authorities, however, offer a salary more in keeping with even the most modest standards of living to-day, especially if they expect the organist to be properly equipped for his post and to have had much spent on his education, church music will not attract the most suitable or able members of the community, who can but too easily find more lucrative spheres as an outlet for their talent.

Taken all in all, the Church of Ireland has few positions to offer a fully qualified whole-time organist. The two Dublin Cathedrals of Christ Church and St. Patrick are constituted in the full cathedral foundation, that is, the round of Daily Offices is sung by the holders of the ancient posts of Vicars Choral and Lay Vicars, and a number of choirmen and boys. There is in both Cathedrals a resident Choir School where boys receive musical training and education in general, and are on the spot for the daily musical rendering of the Liturgy of the Prayer Book to settings by Anglican composers from Byrd to Stanford and Wood, in the best tradition of choral writing. This is a peculiar heritage of the Anglican church, for the daily services in all the great Anglican cathedrals are sung by a trained choir with a care and devotion rarely met with elsewhere. Unfortunately in such cathedrals as Belfast and Cork, and of course in the smaller ones such as Kilkenny, only on Sundays are services rendered in the full choral fashion, as the choir foundation is not possessed of the means of daily choral services. In Armagh, Belfast and Cork, however, the Sunday services are on the recognised "Cathedral" lines, with ornate services and anthems, and choral Communion Services on at least one or more Sundays of the month, and on great festivals. A fair repertoire is upheld, though not of course so wide as that of the Dublin cathedrals, with their daily sequence of sung offices. It is much to be hoped that in the not too distant future at least Belfast and Cork, and perhaps Limerick, may be able to hold choral services on at least some days of the week. This is already the case in Armagh.

The maintenance of a good standard is not so easy in the case of the smaller provincial cathedrals, in fact their circumstances are usually almost identical with those of the provincial parish church. No foundation exists for a choir school, and at best a number of boys are drawn from local schools, with as many ladies' voices as may be gleaned to lead the singing. Under such circumstances it is difficult to maintain the cathedral type of service, and a parish church type of service is all that can be attempted.

As regards the average city church choir and its organisation, the larger churches sometimes have boys and men as in England, where this is the rule rather than the exception. It is then essential that the organist be a good trainer of boys' voices, and that these are not merely "dummies" helped out by ladies who may be found willing to assist. Some good choirs of this kind exist in Dublin, but for the most part the larger church choirs are "mixed", i.e. they consist of women's and men's voices. With professionals as leaders in some or all of the four lines, it is often possible to maintain quite a good standard, but of recent years singers are becoming ever less inclined to tie themselves for week-ends to paid church posts, unless the music is made interesting and inspiring. This again depends largely on the clergyman and organist, and on the particular church. It is all-important that the best tradition of chanting should be cultivated, and it is good to record that the recently revised Psalter has been the means of more intelligent chanting, so that the words are no longer sacrificed to the melody of the chant. City choirs can draw the best works which are still within their capabilities out of the rich store of the cathedral repertoire – anthems by Byrd, Gibbons, Purcell, Boyce, Goss, Walmisley, Wesley, and more recent composers whose works are inspired by a true ecclesiastical environment, and are not, as is the case with so many of the best composers of to-day, merely secular in their inspiration.

We now come to a particularly difficult problem, namely, the upholding of a reverent musical service, and one that is not painful to the worshipper who is also musical and artistically minded, in the average country parish church in Ireland. Here we often have to do without a trained organist, as there is no money with which to pay him. If the rector's wife is a cultured lady and able to direct the music, the parish may be happy indeed. If not, who is to be found? Presumably a schoolmistress or schoolmaster, or some interested amateur in the district, and then the question remains as to what material is available. Some ladies in the parish who feel it to be their vocation to aid the church choir, and some men purporting to be tenors or basses may be persuaded to attend practices and learn to sing in parts. If sufficient are not to be found, it should be firmly emphasised that unison singing is better than singing, say, with Soprano and Bass, without either Alto or Tenor. When the middle parts are lacking in harmonised Anglican chants, the effect can be painful. Many of our best chants can be sung in unison with good effect, and this will also encourage congregational effort, which is essential in small parishes, Hymns should be chosen which can be sung by the average voice, i.e. not pitched too high or too low. And it is far better to attempt for an anthem some lovely Bach

Chorale in the Hymn Book than an inferior anthem setting which is styled "easy and tuneful". With perseverance on the part of some person in the parish, a devoted band may lead a really heartfelt service of simple music, as well performed as circumstances will allow. And let it be added that where an organ is not obtainable, a piano is tonally preferable to a harmonium, and is more likely to find a player than the latter. The sympathy and help of all should be extended to those who, placed in remote country parishes, realise the importance of church music, and strive for its advancement.

The Diocesan Choral Festival would be one of the chief means of stimulating organists, and of nourishing and encouraging church choirs. Such festivals have been in existence in the Church of Ireland for the past fifty years or more, but they have latterly been less eagerly supported, while difficulties of printing and of transport have since the war years contributed to their decline. A new movement to re-establish them is now overdue, though the success of such a movement would scarcely be assured unless a central school of music were founded, such as has already been discussed. The organisation of the festival movement could be directed from the school, service books drawn up by an advisory committee, and a special course given by experts to the organists intending to participate. The principal festival could be held in one of the Dublin cathedrals, supported by all the choirs in the city, and perhaps by choirs from the provinces as well, while regional festivals could also be held in the Irish provincial cathedrals. Such festivals are a feature of church music in England, and take place annually in St. Paul's Cathedral, London, under the auspices of the London Church Choirs' Association, in York Minster, Canterbury and other centres. But the festival need not be confined to the larger centres only – in districts which lack a cathedral the festival could be held in an important parish church. The music studied for the various festivals could then enrich the regular repertoire of church choirs throughout the country, thus providing a new stimulus both to choir members and to congregations. The choral festival books of the past afford a large supply of fine Anglican church music, but this has ceased for the most part to maintain itself in our parish churches, and the impetus of annually-recurring festivals would be needed to keep the supply stream vigorously moving.

Again, the choral festival could provide an occasion for the singing of some of our great hymns, with descants added by the choirs, thus allowing all comers to the festival to participate. In remote and lonely districts – and how many of these there are in Ireland! – the choral festival could become a rallying-centre for our

scattered congregations. What is needed is a sufficient supply of trained church musicians who could operate in the various centres, and, above all, a leader who could travel the country, as did Sir Sydney Nicholson in England, and inspire even the remotest parishes with his enthusiasm.

It must not be forgotten that the Church of Ireland has given many important names to music, chief among them being Sir Charles Villiers Stanford, who was born in Dublin in 1852, and Charles Wood, born in Armagh in 1866. One need but glance at the music lists in any cathedral or church of the great Anglican Communion throughout England, Australia, Canada or the United States, and the names of these two Irish composers of church music will be certain to appear. The music of the Cathedrals of St. Patrick and Christ Church left their mark on the young Stanford who was ultimately to bring back the spirit of Purcell, and to introduce the symphonic idea into church services, thus creating a new line in church music throughout the world.

Another name is that of Sir Robert Stewart (1825-1894), who did important work at St. Patrick's Cathedral and wrote much music, little of which is in use at present, since it is admittedly Victorian in style. But his Concert Fantasia for organ and a few other works deserve to live on, and it is significant that his *Organ School and Organ Studies* have recently been re-edited and published – not, alas! in Ireland.

Among lesser lights one may mention the Roseingrave family, of whom Ralph Roseingrave succeeded his father as organist of St. Patrick's Cathedral in Handel's day, and wrote some fine organ music which has recently come to light; the Earl of Mornington (1735-1781); Sir John Stevenson (1761-1833); Richard Woodward (1744-1777), the composer of some well-known chants; and the brothers, Dr. T. O. Marks, organist of Armagh Cathedral (1872-1916), and Dr. J. C. Marks, organist of Cork Cathedral (1859-1903).

W. H. Vipond Barry, who was appointed organist of St Bartholomew's Church, Dublin, in 1884 upheld model church services until his death fifty-four years later, and was perhaps the greatest teacher of the organ who ever flourished in Ireland. He first introduced to Dublin much important organ and choral music, such as was afterwards adopted by the cathedrals, and was the author of some admirable hymn tunes which are still sung in some churches, but are now out of print. Ireland owes more than is generally realised to this musician.

Of latter-day cathedral organists Dr. G. H. P. Hewson has held a position of influence for many years now at St, Patrick's Cathedral,

Dublin, and has contributed some original compositions to this country's small output. Like Sir Robert Stewart in his time, he is Professor of Music at Trinity College, Dublin.

Finally, one must mention the work of the Leinster Society of Organists, which provides lectures on subjects of interest to church musicians of all denominations, and holds recitals both by members and by English and Continental organists which should exert a very definite influence on the standard of organ-playing here. But membership of the Society at present is small.

Undoubtedly the prospects for church music here, from certain points of view, are far from favourable. Each year it is becoming more difficult to find suitable persons to fill organists' posts, whether on an amateur or professional basis. As for the amateurs, too many week-end lures offer themselves to those who spend the week in office or shop, while the rising cost of living and the lack of a proportionate increase in organists' salaries to meet it – such as has occurred in most of the other walks of life – has caused the professional to seek more lucrative forms of activity. Again, partly for economic reasons very few composers to-day, in many countries besides Ireland, turn to the Church for their inspiration, and the present world situation induces composers to look to the film industry or secular concert activities for a return for their time and thought. To write church music, one needs to have a special vocation, as had the great composers who wrote Anglican and other church music in the past, of whom it has been aptly said: "It was not written on the tomb of any one of them: 'He wrote church music because *it paid*.'" Against all seeming discouragement, however, it is for the church musician in Ireland to strive for the realisation of ever higher ideals as they are revealed to each of us in our limited spheres, to remember the greatness of the cause and of the calling, and to keep pace with the development of music in other countries, for, to quote the late Dr. Charles Macpherson, "We have to give utterance to eternal truths through the medium of an art whose idiom is ever-changing."

Church Music Reform

By

JAMES DELANY

Organist and Choirmaster, St. Kevin's Church, Dublin

ANY writer on the subject of church music reform turns perforce to that monumental document, the *Motu Proprio*, and to what has already been written by able and cultured men in practically every country of Europe, in America, and no less vehemently and thoroughly in Ireland by the late Edward Martyn. The *Motu Proprio*, however, does not call for talk or writing but for action. Those who hasten to complain of our position in Ireland in relation to it have to remember that while it prohibits wrong practices, it demands the substitution of correct practices. Before I deal with our position here, perhaps a few general observations might be made. A distinguished Canadian clergyman states emphatically from experience that it is only the determination of individual pastors that can effect notable results. It is futile to expect good liturgical music to develop as a matter of course from the general culture of the congregation, and if pastors do not demand and provide for school education in liturgical music and for training choirmasters to carry on what is begun in the school, nothing will be achieved. Similarly the choirmasters have to be made aware that their responsibility is not merely to make music, but to make *artistic religious* music in conformity with the demands of the *Motu Proprio*. The very common mistake in not distinguishing between music that may be good, devotional or religious and the special forms of music which the Church wishes to have used exclusively in her worship must be corrected by having the good taste, respect and obedience to follow the wishes of the Church.

How do we stand in Ireland in relation to these matters? We have not a long history or tradition in Church music, for reasons now best forgotten, and because of which we should not excuse present failures. But we have the inspiring writings of the late Edward Martyn at the turn of the century, three years before the publication of the Papal document, calling attention to abuses in Ireland and showing with unerring taste a wonderful appreciation of the Church's requirements. Martyn was fired with enthusiasm by his experiences at Cologne, Rome and Paris. He may have been regarded as a crank, but he was prepared to devote his energy and money to furthering a cause which the *Motu Proprio* was to prove right.

He found our Church music bad and gave as the three reasons:

(1) the laziness of our Catholic musicians;

(2) the want of knowledge and taste on the part of the clergy;

(3) the unpardonable laxity among a large Catholic population.

He also stated that there could be no hope of improvement until women are prevented from singing in our Church choirs. He did initiate reform in the Dublin Pro-Cathedral and ensured its permanence, but this reform had not a lasting effect on the Diocese or on the remainder of the country. Also in existence at the turn of the century was the Irish Society of Saint Cecilia, embodying the Dublin Diocesan Commission on Sacred Music, which achieved some measure of reform but only lasted a few years. Summing up the position of choirmasters and singers forty-six years ago, Martyn wrote:

> with an inexhaustible treasury of the grandest ecclesiastical song at their disposal, these profane and somewhat grotesque arbiters of religious music yet prefer to produce, whenever they are able, work so frivolous, mean and unecclesiastical as to render attendance at a musical service almost maddening.

How do we stand to-day? Only in churches of which the organists and choirmasters are possessed of a rare sense of vocation and devotion to their task do we find a healthy position, and I regret to say that the majority of these few are foreign musicians. We have not yet provided the means for training and equipping organists, choirmasters and singers in accordance with Papal recommendations. Those who give the matter any thought at all are familiar with a state of affairs all too common throughout the country. Women in choirs are almost as common as when Martyn deplored this flagrant violation of the Church's wish.

CONGREGATIONAL SINGING

Congregational singing is in such a depressed state that it can hardly be said to be practised at all. Most congregations and the organists who cater for them are content to struggle along on a handful of hymns mostly poor in text and music. Seldom are people provided with hymnals, and few attempts are made to practise and encourage hymn singing. The remedy for this state of affairs is as simple as it is desirable. I should like to quote here from an excellent American publication, *Sacred Music and the Catholic*

Church by Rev. G. Predmore, which I recommend to everyone associated with church and school music. Father Predmore writes:

> Any congregation if properly trained is capable of rendering the responses at High Mass, Vespers and Benediction, together with hymns in the vernacular at the conclusion. The congregation that does this much and does it well is doing something most commendable and edifying, is imitating the faithful of early Christian days, and is carrying out the wishes of the Church. After this, further steps may be taken to learn Benediction hymns, a Credo, or something from the Ordinary of the Mass. All this need not interfere with the work of the Main or Liturgical Choir; on the contrary it will be an encouragement, an assistance and an inspiration to its choir master and singers.

This may sound unduly ambitious, yet it is within reach of our congregations, granted but a little organisation, some months of preparation and a supply of hymnals. A few minutes' practice at all Sodality meetings, properly conducted, will arouse enthusiasm. Children will be delighted to have an opportunity of singing what many of them are already being taught in the schools. There are few people in Ireland under thirty years of age completely unfamiliar with a Credo, and yet an opportunity is seldom given them in Church to join in the singing at Mass.

The Holy Ghost Hymnal, published in 1911, is the most useful manual we have, and if it were revised to include a wider range of seasonal vernacular hymns (Irish and English), it would provide a comprehensive book for congregations. Is there any obstacle to the reform envisaged by Father Predmore and others? None other than the little trouble and cost involved in providing congregations with a suitable hymnal.

THE CHOIR

When speaking of the Choir, I mean the singers who will supply the music of the Liturgy. Outside the Cathedrals and Collegiate Chapels, there is comparatively little work in the year for the liturgical choir. Even in large city parish churches, sung Masses are few and Vespers and Compline rare. Instead of restoring the sung liturgical offices to their rightful place as urged by the *Motu Proprio*, we are content to allow most Sundays of the year to pass with nothing more fitting than annoying interludes of sacred music of one sort or another during Low Mass.

Further, we allow two very common errors to continue unchallenged:

(1) the assumption that women's voices have a place in Church music, when the legislation shows clearly that this is an abuse;

(2) the assumption that the laws which govern liturgical singing do not apply to the type of music sung during Low Mass.

With regard to the second, we should remember that outside official worship, we may sing whatever devotional music we wish. In worship, only that may be sung which follows precisely the forms proposed by the Church.

I quote here a list of the most common mistakes of choirs:

(1) Neglect of the Proper of the Mass;

(2) Singing good music out of place; substituting anything for the thing required by the Mass proper to the day or season;

(3) Use of prohibited types of music, and neglect of the official chant and polyphony;

(4) Neglecting to teach the choir theory and sight-reading;

(5) Aiming for dramatic appeal;

(6) Making a concert hall of the church by the singing of concert solos;

(7) Neglect of unison singing;

(8) Neglecting to co-operate in congregational singing.

Reform of these matters cannot be achieved quickly, for it is a case of gradual education. The primary school stands out as the chief target of reform. Diocesan Commissions or a National Commission on Sacred Music would need to be set up with authority to take appropriate measures, and, if reform is to be achieved on ambitious lines, a National School of Sacred Music (a Schola Cantorum in the full sense) is essential to train and equip our future choirmasters and organists. The founding of such a school is urged by the *Motu Proprio*. Its foundation in Ireland would hasten reform and ensure its permanence, and by the inclusion in its curriculum of the regular performance of Mass, Vespers and Compline, it would set a model and standard for all to follow.

It is true, I think, to say that the wave of enthusiasm for plain-chant in Ireland has abated considerably in the past ten years. A revival is again due, but in the meantime it is advisable to make available as much good modern unison music as possible with a view to cultivating a taste for ecclesiastical music. This has been

realised in other countries, and music has been written and published that is equally suitable for the most humble parish choir or Cathedral singers. It would help considerably, I think, if the revised *Holy Ghost Hymnal* were to include a well-chosen selection of simple modern Masses and Motets for unison, two, three and four-part singing. With these additions and the plainsong Propers of the principal Feasts of the year, the *Holy Ghost Hymnal* would become a comprehensive National Manual of Sacred Music for use in every church and school.

THE ORGANIST

Until quite recent years, the Irish Catholic musician who wished to study organ playing had no recognised centre to which he could turn for tuition, and he was faced with difficulties regarding practice and experience. The inclusion of an organists' and choirmasters' course in the National University some years ago eased the problem to some extent, though it may be too early to decide if any appreciable improvement in the standard of organ playing has resulted. It is true, however, to say that the standard of playing is on the whole very low. In fairness to those who undertake the work, it must be added that the standard of remuneration is equally low.

Few instruments lend themselves so easily to abuses and travesty as the King of Instruments, and it is regrettable that from many of our organ lofts is heard little more than a travesty of a beautiful art hallowed by centuries of association with Church Service. In addition to equipping himself as fully as possible technically for the best possible performance of anything he is likely to be called upon to play – and this requires a knowledge of the best of musical works, vocal and instrumental – the Catholic organist must acquire the ability and taste to distinguish between what is truly ecclesiastical and what is not. At all times, his playing should be such as will enhance the splendour of Church services and make for a devotional atmosphere. The only way of ensuring reform and development of this specialised study is through the foundation of a Schola Cantorum similar to those which have borne such good fruit in Belgium, France, Italy and elsewhere.

Can we hope to achieve these reforms in Ireland in our time? I am convinced that we can. Edward Martyn said that we are somewhat careless and hard to rouse in this matter. Nevertheless the country was organised satisfactorily in 1932 to co-operate in the music of the Eucharistic Congress. How eagerly young and old learned the programme! Clergy throughout the country have often since alluded with regret to the fact that congregations had few

opportunities to use again what they learned so eagerly, and have since forgotten. The musical programme of the Congress would appear now to have been a window display to the world of something we did not regularly stock. We could perpetuate the effort we made for the Congress. The object is always the same.

Good music, particularly since the Second World War, is making a bid to conquer the world. The Church's music is all good, and the Church has always recognised the power of its music, and the influence it exerts over the people. The spirit of the Irish people can be shown in our Church music. The *Motu Proprio* says:

> while Church music must be universal, every nation is permitted to admit into ecclesiastical compositions those special forms which may be said to constitute its native music; still these forms must be subordinated in such a manner to the general characteristics of sacred music that nobody of any nation may receive any impression other than good on hearing them.

The celebrated Flemish, Spanish, English, French and Italian schools which produced the Church's "Golden Treasury" of Polyphony are evidence of this. We have experts in Ireland who can guide us in the building of an Irish School of Sacred Music, while those clergy in the seminaries who have made a special study of ecclesiastical music could also play their part in this great reform, which would have inevitable spiritual, cultural and social values.

Are there obstacles to this reform? None, provided we have the desire for it, as having the desire we will find the enthusiasm and the money. Regarding the financial aspect of Church Music Reform, the late Canon Jackman, a noted English enthusiast, wrote of the position in England: "Plenty of money for cinemas, pubs, dogs and racing but none for the beauty of the house of God." That need not be the case in Ireland.

Register of Cathedral Organists

CATHOLIC CHURCH

L.L.I. (Malines) = Laureate, Lemmens Institute, Mechlin (Malines)
G.S.C.M. (Aachen) = Graduate, School of Church Music, Aachen
D.R.F.C. (Antwerp) = Diplomé, Royal Flemish Conservatoire, Antwerp
D.R.A.M. (Munich) = Diplomé, Royal Academy of Music, Munich

Archdiocese of Armagh – St. Patrick's Cathedral, Armagh
THOMAS W. HOLDEN (1905) 12, Abbey St., Armagh, N. Ireland
Predecessors: Nicholas Hessian (1893); – Welsh (1890)

Diocese of Meath – Christ the King Cathedral, Mullingar
MRS. EVELYN DORE (1943) Dominick Place, Mullingar, Co. Meath
Predecessor: Philip Dore, M.A., B.Mus., F.R.C.O. (1938)

Diocese of Ardagh and Clonmacnoise – St. Mel's Cathedral, Longford
RENÉ SEGERS, L.L.I. (Malines) (1928) 6, St. Mary's Tce., Longford
Predecessors: Reuter 1922; Rudolf Niermann 1913; George Oberhoffer 1910 ; J. B. Macauley 1909 ; Alphonse Haan 1883

Diocese of Clogher – St. Macartan's Cathedral, Monaghan
REV. P. V. MALLON, C.C. (1920) St. Joseph's Presbytery, Monaghan
Predecessors: Sisters of St. Louis 1917; Antoine Begas 1910; Brendan Rogers Jnr. 1909; J. B. Macauley 1906; Hanratty 1905; Briscoe 1902; C. Jensen 1899; John J. Robinson 1896; Louis O'Brien 1894; W. H. Grattan Flood 1889

Diocese of Derry – St Eugene's Cathedral, Derry
CLEMENT J. HAAN, G.S.C.M. (Aachen) (1931) 24, Marlborough St., Derry, N. Ireland
Predecessor: J. S. O'Brien (1914)

Diocese of Down and Connor – St. Peter's Cathedral, Belfast
MAURICE KENNEDY (1941) 161, Springfield Road, Belfast
Predecessors: Thomas H. Picton 1919; Carl G. Hardebeck 1904; Haydn Mulholland 1884

Diocese of Dromore – Cathedral of SS. Patrick and Colman, Newry
JOZEF DELAFAILLE, L.L.I. (Malines) (1929) 39, Kilmorey Street, Newry, Co. Down, N. Ireland
Predecessors: Henri Tirez, L.L.I. 1924; W. J. Monypeny 1908; J. S. O'Brien 1907; J. J. Keogh 1901; Miss R. O'Hare 1888; J. Russell 1850

Diocese of Kilmore – Cathedral of SS. Patrick and Felim, Cavan
REV. VINCENT KENNEDY, B.A., H.DIP. IN ED. (1942) St. Patrick's College, Cavan
Predecessors: Miss M. Roche 1913; Edward Roche 1863

Diocese of Raphoe – St. Eunan's Cathedral, Letterkenny
ANTHONY CLARKE (1943) Main Street, Letterkenny, Co. Donegal
Predecessors: W. Donnelly 1937; A. Semple 1929; Mother Loyola 1926; Mother Agnes 1904

Archdiocese of Dublin – St. Mary's Cathedral, Dublin
OLIVER O'BRIEN, B.MUS. (1946) 37, Parnell Sq., Dublin
Predecessors: Vincent O'Brien, D.Mus., F.R.I.A.M., 1902; Brendan Rogers c.1890; Hayden Corri c.1837

Diocese of Ferns – St. Aidan's Cathedral, Enniscorthy
MISS KATHLEEN GRATTAN FLOOD (1928) Rosemount, Enniscorthy, Co. Wexford
Predecessor: W. H. Grattan Flood, D.Mus., K.S.G. 1895

Diocese of Kildare and Leighlin – Cathedral of the Assumption, Carlow
KARL SEELDRAYERS, L.L.I. (Malines) (1941) 4, Pembroke, Carlow
Predecessors: Franz Born 1922; Gustav Haan 1894; J. van Craen 1803; J. McAllinden 1888

Diocese of Ossory – St. Mary's Cathedral, Kilkenny
JOSEPH A. KOSS, G.S.C.M. (Aachen) (1912) 9, Patrick St., Kilkenny
Predecessors: J. S. Corley 1907; Rudolph Niermann 1906; – Weickert 1905; Miss Donegan; John Fallon; – Moosmair; – Morosini

Archdiocese of Cashel and Emly – Cathedral of the Assumption, Thurles
MICHAEL D. FARRELL, B.MUS. (1947) 24, Castle Ave., Thurles, Co., Tipperary
Predecessors: Theo Verheggen, L.L.I. 1935 ; P. M. Egan 1930

Diocese of Killaloe – SS. Peter and Paul's Cathedral, Ennis
ERNEST DE REGGE, L.L.I. (Malines) (1923) Ashline, Ennis, Go. Clare
Predecessors: A. Hicks 1919; O'Shaughnessy 1915; Dominic Nono 1902

Diocese of Cork – Cathedral of St. Mary and St. Anne, Cork
ALOYS G. FLEISCHMANN (1906) 2, Wellesley Tce., Wellington Rd., Cork
Predecessors: Hans Conrad Swertz, G.S.C.M. (Ratisbon) (1890); – de Paine, 1889; Leopold de Prins 1870

Diocese of Limerick – St. John's Cathedral, Limerick
CHARLES KING-GRIFFIN (1930) Laurel Park, Rosbrien, Limerick
Predecessors: J. Fallon 1929; Kendal Irwin 1898

Diocese of Cloyne – St. Colman's Cathedral, Cobh
STAF GEBRUERS, D.R.F.C. (Antwerp) (1924) 3, Graham Tce., Cobh, Co. Cork
Predecessors: Rev. W. F. Browne and E. Manley 1918; H. Harvey 1917; Caesar Boré 1913; R. Niermann 1907; Friedrich Graff 1902; W. H. Murray 1900; Brendan Rogers, Jnr. 1896

Diocese of Kerry – St. Mary's Cathedral, Killarney
THOMAS DONOGHUE (1950) Henn St., Killarney, Co. Kerry
Predecessors : Miss A. Curran 1930; Mrs. McCaffrie; – O'Shaughnessy 1911; Louis O'Brien 1910; Miss Hetreed c.1890

Diocese of Waterford and Lismore – Cathedral of the Most Holy Trinity, Waterford
JOHN GABRIEL M. GROGHAN (1944) Queen's Hotel, Waterford
Predecessors: M. J. Bowman, M.A., B.Mus., 1941; Stanley M. Bowyer 1936; Antoine Bégas, F.R.C.O. 1916; J. Storer

Diocese of Ross St. Patrick's Cathedral, Skibberecn
REV. BR. HILARY, F.S.C. (1942) St. Fachtna's High School, Skibbereen, Co. Cork
Predecessors: Rev. Br. Columban 1941; Michael O'Callaghan, L.T.C.L. 1930; D. Duggan

Archdiocese of Tuam St. Jarlath's Cathedral, Tuam
REV. CHARLES A. SCAHILL, B.A., B.Sc. (N.U.I.) (1938) St. Jarlath's College, Tuam, Co. Galway
Predecessors: N. J. M. Hession 1905; Hans Marx 1904; Sr. Michael 1901; Miss Frances Courell and Miss Mary Curran 1895; Miss Caniffe 1889; Mrs. Pierce 1877; John Hession 1820

Diocese of Achonry – Cathedral of the Annunciation and St. Nathy, Ballaghadereen
MRS. MARGARET HENRY (1941) Ballaghadereen, Go. Roscommon
Predecessors: George Cullen 1911; Mrs. Williams 1870

Diocese of Clonfert – St. Brendan's Cathedral, Loughrea
KARL WOLFF (1927) Moore St., Loughrea, Co. Galway
Predecessors: Jean Thauet 1925; Frank Timoney 1912; Joseph Koss 1905

Diocese of Galway and Kilmacduagh – St. Nicholas' Cathedral, Galway
LOUIS EVERS, M.A., Ph.D. (Columbia, Louvain) (1925) 15, Mary St. Galway
Predecessor: Firmin van de Velde, L.L.J. 1912

Diocese of Killala – St. Muredach's Cathedral, Ballina
JAMES S. CORLEY, Final Cert. R.A.M. (1919) Ardnaree, Ballina, Co. Mayo
Predecessors: M. J. Cusack 1916; Malachy Tuohy 1890; Henry Walker 1878; Daniel Hession 1873

Diocese of Elphin –- St. Mary's Cathedral, Sligo
PATRICK M. EGAN, B.A., (N.U.I.) B.Mus. (Dublin), A.R.C.O. (1941) Church Hill, Sligo
Predecessors: Karl Seeldrayers, L.L.I. 1936; Albert de Meester 1929; John Fallon 1918; John Delaney 1887; Frank Manley; Wm. Monypeny; Dr. A. Miller; –Lamb

CHURCH OF IRELAND

Archdiocese of Armagh – St. Patrick's Cathedral, Armagh
REGINALD WEST (1935) 10, Vicars' Hill, Armagh, N. Ireland
Predecessors: Edred Martin Chaundy, M.A., D.Mus. 1920; George Henry Phillips Hewson, D.Mus. 1917; Thomas Osborne Marks, D.Mus. 1872; Robert Turle 1823; Frederick William Horncastle 1816; John Jones, D.Mus. 1797; John Clarke-Whitfeld, D.Mus. 1794; Richard Langdon, B.Mus. 1782; Langrishe Doyle, D.Mus. 1776; Robert Barnes 1759; John Woffington 1752; Samuel Bettridge 1722; William Toole 1711; Robert Hodge 1695; John Hawkshaw 1661; Richard Galway 1634

Diocese of Clogher – St Macartin's Cathedral, Enniskillen
E. LLOYD SIMON, A.R.C.O., A.R.C.M., L.R.A.M. (1932) Sunnybank, Enniskillen, Co. Fermanagh, N. Ireland
Predecessors: J. E. Platts 1925; W. H. Pullan 1919; P. A. Kimber 1912; A. A. Claypole, D.Mus. 1911; H. H. Hallowes 1898; E. M. Chaundy, B.Mus. 1895; C. Arnold 1894; Mathew Arnold 1874; C. A. Mills

Diocese of Derry and Raphoe – St. Columb's Cathedral, Derry
MICHAEL H. FRANKLIN, B.Mus. (Dublin) (1948) 30, Hawkin St., Derry, N. Ireland
Predecessors: J. T. Frankland, A.R.C.O., Hon. R.C.M. 1920; Henry Coleman, D.Mus., F.R.C.0. 1916; Sidney H. Weale 1912; Daniel C.Jones, D.Mus., F.R.C.O. 1878

Diocese of Connor, Down and Dromore – St. Anne's Cathedral, Belfast
JOHN CHARLES BRENNAN, B. Mus. (Dunelm), F.R.C.O., L.R.A.M. (1904) 5, Upper Crescent, Belfast (First appointment – Cathedral of St. Anne dedicated in 1904)

Diocese of Kilmore, Elphin and Ardagh – St. Fethlimidh's Cathedral, Cavan
MISS WINIFRED PRICE (1919) Kilmore, Drumconnick, Co. Cavan
Predecessor: Miss W. Gibson 1910

Diocese of Tuam, Killala and Achonry – St Mary's Cathedral, Tuam
MISS VIOLA PATTON (1946) Dublin Rd., Tuam, Co. Galway
Predecessors: Miss Mona G. Fisher 1938; Miss Hiller 1933

Archdiocese of Dublin, Glendalongh and Kildare – Christ Church Cathedral, Dublin.
LESLIE HENRY BRETT REED, D.Mus., F.R.C.O.
Predecessors: Thomas H. Weaving, F.R.I.A.M. 1920; Charles Herbert Kitson, D.Mus. 1913; James Fitzgerald, B.Mus. 1906; John Horan 1894; Sir Robert Prescott Stewart, D.Mus. 1844; John Robinson 1834; Francis Robinson, D.Mus. 1816; William Warren, D.Mus. 1805; Langrishe Doyle, D.Mus. 1780; Samuel Murphy, D.Mus. 1777; Richard Woodward, D.Mus. 1765; George Walsh 1747; Ralph Rosingrave 1727; Daniel Rosingrave 1698; Thomas Finell 1694; Peter Isaac 1692; Thomas Morgan 1689; Thomas Godfrey 1688; John Hawkshaw 1646; Benjamin Rogers, D.Mus. 1639; Randal Jewett, B.Mus. 1631; Thomas Bateson, B.Mus. 1608; John Fermor 1595; Walter Kennedy, 1591; Robert Hayward, 1546

St. Patrick's Cathedral, Dublin
GEORGE HENRY PHILIPPS HEWSON, M.A., D.Mus. (Dublin), F.R.C.O. (1920), Ashbrook Tce., Leeson Park, Dublin
Predecessors: Charles George Marchant, B.Mus. 1879; William Murphy, B.Mus. 1861; Sir Robert Prescott Stewart, D.Mus. 1852; William Henry White 1844; Richard Cherry 1843; John Robinson 1829; Francis Robinson, D.Mus. 1828; William Warren, D. Mus, 1827; John Matthews 1806; Philip Cogan, D.Mus. 1780; Samuel Murphy, D.Mus. 1773; Michael Sandys 1769; Henry Walsh 1765; George Walsh 1761; Richard Broadway 1748; Ralph Rosingrave 1727; Daniel Rosingrave 1698; Robert Hodge 1695; William Isaac 1691; Thomas Finell 1689; Thomas Godfrey 1686; John Hawkshaw (Jnr). 1678; John Hawkshaw 1661; Randal Jewett, B.Mus. 1631; Antony Willis or Wilkes 1606; William Browne 1555; William Herbit 1509

Diocese of Ossory, Ferns and Leighlin – St. Canice's Cathedral, Kilkenny
ARNOLD T. MCKIERNAN, M.A. (Dublin), A.R.C.O., L.R.A.M., A.R.C.M (1947) St. Canice's Cottage, Kilkenny
Predecessors: Victor Love, B.Mus., A.R.C.O. 1945; Walter K. Beckett, B.Mus., A.R.C.O. 1938; T. A. Richardson, L.R.A.M. 1936; R. A. Hodgson 1930; F. A. Harrison, D.Mus. 1927; H. W. South, B.Mus. 1922; J. T. Horne, B.Mus. 1919; J. V. Raffles 1916; W. H. McClelland, D.Mus. 1906; Alfred Ranalow 1895 5 A. T. Froggatt, B.Mus. 1891; Wm. Ranalow 1847; George Devine 1844; – Jepson (?); Robert T. Bevan 1838; Bettesworth Bailly 1809; – Moss 1809; – Tuke 1797; Richard McKinlee 1773; John Ximenes 1724; Arthur Sampson 1710; Robert Woffington 1704; Anthony Moss 1692; 1688-1692 no Organist – John Billington paid for "Raising the Psalms"; Wm. Ayres 1684

Diocese of Cashel, Emly, Waterford and Lismore – St. Patrick's Cathedral, Cashel
MISS ELIZABETH HOPKINS (1942) The Deanery School, Cashel, Co. Tipperary
Predecessors: Miss Argue 1930; Miss Abercrombie 1914; Miss Gregg 1911; Wilson Firth 1878; Daniel Lodge 1854; J. Tyrell 1851; J. Magrath 1841; Frederick Mathews 1822; Robert Linton 1799; John Mathews 1791

Christ Church Cathedral, Waterford
ERIC HENRY DE COURCY, B.A., B.Mus (Dublin), L.R.A.M., A.R.I.A.M. (1944), Newtown School, Waterford
Predecessors: T. Cottam 1940; E. G. Wells 1935; Mervyn Williams 1929; Robert W. Ashworth 1888; John Morland 1884; James M. Morland 1868; W. Alcock

Diocese of Cork, Cloyne and Ross – St Fin Barre's Cathedral, Cork
J.T. HORNE, B.Mus. (Dublin), A.R.C.O. (1922) 8, Dean St., St. Fin Barre's Cork
Predecessors: William George Eveleigh, D.Mus., F.R.C.O. 1903; James Christopher Marks, D.Mus. 1859; James Brealsford Stephens 1811; James Roche 1805; Henry Delamaine 1782; William Smyth 1712; Edward Broadway 1711; William Toole 1703; Thomas Hollister 1695; William Love 1677

Diocese of Killaloe, Kilfenora, Clonfert andKilmacduagh – St. Flannan's Cathedral, Killaloe
MRS. VINCENT HODGINS (1945) Coolbawn, Castieconnell, Co. Limenck
Predecessors: R. W. Ruddock, A.R.C.O. 1944; Miss J. Clarke 1928; Miss A. N. Stanistreet 1922; Miss A. E. Kidd 1905; Miss Ashe 1897; Richard Bourke 1892; W. Arnold 1880; Miss M. A. Williams 1869

Diocese of Limerick, Ardfert and Aghadoe – St Mary's Cathedral, Limerick
FRANK E. BRISLANE (1946) 18, Crescent Avenue, Limerick
Predecessors: Michael H. Franklin, B.Mus. 1934; Frank Muspratt, F.R.C.O, 1885; George Frederick Handel Rogers 1835; George Alexander Osborne 1834; George William Osborne 1799; Charles O'Grady Osborne (Vicar Choral) 1784; Charles Osborne 1748; Anthony Sampson 1725; Robert Corfe (Vicar Choral) 1721; John Husbands 1693; Anthony Moss 1680; Richard Burgh c.1665; Richard Fuller 1601-1642

The Composer in Ireland

By

FREDERICK MAY, B.Mus.

Composer; Late Director of Music at the Abbey Theatre, Dublin

FOR the past twenty-nine years a native Government has been in power in Ireland, and though the period may be comparatively short, it is surely long enough to have enabled us to hammer out a certain basic policy with regard to music here, and the conditions governing its survival and development. But we are far too prone to indulge in idle, profitless debate, instead of getting together and by a joint effort, in other words by dint of organisation, so influencing public opinion as to force the Government to solve some of the major issues which are at stake.

Now, it is broadly true that a composer can come only from a musical environment. The composer's craft is so complex that he must constantly test his own growing powers against the great masterpieces of the past and present. At the same time he should himself be musically active, playing one or more instruments, and singing in a choir, if possible, so as to enable him to come into first hand contact with a wide variety of great music. But – most important of all – it is a primary necessity that he should, in the early stages, be in the hands of a teacher who will not only give him a thorough theoretical grounding in the basic principles of the art, but who will kindle, instead of smothering, his budding creative gifts, and encourage him to discriminate without being captious, and to enjoy as wide a range of the literature of music as possible, without falling into the opposite pitfall of an easy-going, uncritical tolerance.

Let us gladly acknowledge that in this all-important sphere of education real progress has been made, and that we have some eminent pedagogues who are training young composers in the elements of their craft, and at the same time sending out a constant stream of good teachers to the various schools. It is also pleasant to be able to record that the Department of Education has been showing itself increasingly alive to the necessity of vitalising the educational aspect of music. At the first Summer School of Music, held under the auspices of the Department in 1946, students of composition from all over the country were given the opportunity of bringing their manuscripts to one of the greatest of contemporary composers, Sir Arnold Bax, for discussion and advice. In addition,

they were able to listen to, and in some cases take part in, a wide variety of chamber music played under the direction of Mr. Henry Holst. There were various other activities in connection with the course, but the most important, next to Sir Arnold Bax's composition classes, was the course in conducting held under the inspiring leadership of the French conductor, M. Jean Martinon. Every score M. Martinon interpreted blazed into an incandescent flame of beauty, and without doubt he has left an indelible impression on the minds of his students. At the Courses held in the two following years, M. Martinon was in charge of both the composition and conducting classes, and was conspicuously successful in both, and in 1949 the School was fortunate enough to secure the services of Mr. Alan Rawsthorne for the composition classes. All the courses held under the auspices of the Summer School of Music have been free, so that the poorer students have not been deprived of entry. It is to be hoped that these courses have come to stay, and that they will take their place henceforward as a feature of the musical life of Ireland.

Then, too, on the credit side, it is but fair to mention the vast improvement which has taken place in recent years both in the Radio Éireann Orchestra, and in the general quality of the broadcasts transmitted by the station. This has, in its turn, built up a wider general public for music, and the series of symphony concerts which were up to recently given every season in the Capitol Theatre and are now being given on a smaller scale, if more frequently, in the Phoenix Hall, is a development which would have been undreamt of not so very long ago.

This gradually increasing activity, where music is concerned, and the heightening of interest on the part of the public, only serve to focus attention more sharply than ever before upon the one great disadvantage under which we labour, namely, the absence of a concert hall for Dublin, or more accurately, a concert hall for the nation, for this is such a small country that a concert hall in Dublin would be of national service. To the professional musician as well as to music lovers in general, the lack of a concert hall is a serious handicap, but for the composer the handicap is even still more significant, and no account of the composer's position in Ireland could afford to pass it by.

Any activity upon which the community sets store is pursued in surroundings appropriate to its dignity. Some of the greatest architectural glories of the ancient and modern world are associated with religion; and the law is held in such high esteem that we demand for its administration a setting of befitting solemnity. A great university, such as Oxford, is a living witness to the love and devotion which builders of genius throughout the centuries have

laid at the feet of the goddess of learning. So, too, those nations which have accorded to music her rightful place in their hearts have always erected in her honour temples worthy of her. I remember how deeply I was impressed some years ago, when studying music in Vienna, by the great concert hall near the centre of the city, known as the Musikvereinsaal. This magnificent building contains not only a spacious hall for big symphony concerts, but also a medium-sized one for chamber music, and one still smaller for recitals. In addition, the same massive edifice houses the Vienna Hochschule für Musik, as well as the music-publishing firm of Universal-Edition.

The capital city of a nation such as ours, which protests its love for music and then reduces its musicians to peddling their wares in cinema houses and theatres, makes a sorry picture by comparison, and shows but too clearly how low music in Ireland is held in the public esteem. Large-scale performances are here dependent upon the goodwill of theatre-owners or managers, whose prime interests inevitably lie elsewhere. Is it necessary to emphasise the deadening effect which such a state of affairs must exert upon the composition of music in Ireland? If a hall were available which, in its architecture and acoustics was designed expressly for the performance of music, composers, performers and public alike would be infused with a new purpose, through being provided with a common forum. New chamber music groups, choirs and orchestras would spring into being, and those already in existence would be spurred on to intenser activity. Energy, like certain diseases, is infectious, and a spacious concert hall set in the midst of the capital would generate energy like a gigantic dynamo. Such a hall would create a demand, not only for the great music of the world, but for music native and local in its origins, and one can visualise how natural and inevitable it would be that new works would come to be written for state occasions, when the hall would be the centre of celebrations for some big public event.

Here, however, we must face another serious shortcoming, namely, the lack of a good music publishing firm in Ireland. Through the enterprise of *An Gúm* (Government Publications) and of the sponsors of *Foillseacháin Feis Átha Cliath* a certain amount of Irish music, chiefly arrangements of folk song, has been made available, but little original music of a serious kind. In the nature of things a music publisher in contrast to a publisher of books, caters only for a strictly limited market, and consequently an Irish composer, trying to force his music on the attention of an English firm, is labouring under an almost impossible disadvantage. What is required is a first-class publishing firm in Dublin, with an intelligent and imaginative board of directors, which would extend a welcome

to work of proved merit, irrespective of popular appeal.

Granted the stimulus of a concert hall and of an enterprising music publishing firm, one can envisage a musical revival in Ireland comparable to the dramatic revival which began at the start of the century. The migration of some of our best musicians to England might then be halted, and, with the improved conditions, some of our Wild Geese might even be induced to return home. With such a revival in view, the threefold aim of musical education here should be to produce composers, to produce performers, and lastly, to produce a receptive and constantly expanding public. Any system which stimulates one or other of these groups, while denying to all three opportunities of meeting together for the glory of music and their own mutual benefit, is bound to failure, and the unsatisfactory position in which we now find ourselves may, in part at least, be attributed to the lack of facilities for proper contacts between all three groups.

There are several other problems which it will be necessary to solve before it can be said that music in Ireland is in a healthy state, and liable to produce a crop of first-rate creative artists. One outstanding disadvantage from which we suffer is the multiplicity of our musical institutions which dissipate our resources in a way we cannot afford. In my opinion, legislation should be introduced, providing for the integration of these various institutions into one comprehensive National Academy of Music. The present system, whereby a governor of a musical institution may be, as likely as not a banker, an architect, a doctor, or, in fact, anything but a musician, should be somewhat modified, and a governing body of practical musicians appointed, together with just a few cultured non-musicians, whose interest in and support of music had been made manifest over a lengthy period. It would be the primary task of such a board to recruit the best teaching staff possible. To do this they would naturally avail themselves of those teachers in Ireland who had most successfully proved their capacity, but it is clear that teachers from abroad would have to be availed of as well, particularly for subjects such as conducting and composition. Nationalistic considerations would have to be relegated to second place for the time being; the first essential, if Irish music is to flourish, is that the talented youth of Ireland should not be denied the same facilities for development as are afforded to the youth of other small democracies, such as Sweden and Finland. The most promising students should be awarded scholarships sufficiently generous to defray the cost of their education, and afterwards travelling scholarships should be available so that they might pursue their studies abroad.

Certain enlightened countries, like Sweden and Finland, which set a proper value on culture have occasionally granted stipends to composers of exceptional merit, so that they might devote them selves to composition, free from financial cares. A composer, however, who tried to make a living by composition in Ireland would be inviting death by slow, or perhaps not so slow, starvation. The rich patrons of past centuries are now only a fading memory, and since the state has become everywhere more powerful in recent years, and has assumed control over an ever-widening field of activity, it cannot afford to leave its creative artists to the mercy of chance.

In this connection, it is interesting to recall that in 1943 the sum of £500 per annum was made available by Radio Éireann for the composition of new works, and arrangements of Irish folk music, for performance by the Radio Éireann orchestra, and that this sum has more recently been increased to £700 per annum. As far as can be gathered, however, the commissioning of new works has latterly been discontinued or is at least extremely rare. When portion of the grant was used in the initial years, the sum allocated to the composer even for a large-scale work was less than that which had to be allocated to the copyist who wrote out the orchestral material, and even then the grant was based on the actual playing-time of the composition, irrespective of its nature – whether, for instance, it happened to be an arrangement of dance tunes for a salon ensemble or a major work for full orchestra – so that a composer of light music, who entered repeat marks generously at the end of the various sections of his score, would outdo the composer of a serious work without any effort whatever. Under these circumstances, it is not surprising that in several years the major part of the grant was not expended. Granted that there are not many composers in Ireland capable of writing music fit for performance at a symphony concert, there are at least some whose work is worth encouraging, and no more retrograde policy could be imagined than the discontinuance of the practice of commissioning new works, apart from arrangements of folk song or dance music. The prize competitions for new chamber music and orchestral works, recently organised by Radio Éireann are, however, a praiseworthy step in the right direction.

For a considerable time Irish organisations such as An t-Oireachtas and Feis Átha Cliath have been commissioning both new works and folk song arrangements, and it is regrettable that this example is not more extensively followed. Not only Radio Éireann, but the churches, and any secular societies which have ever evinced an interest in music, should be eager to commission new works. In this respect, a special responsibility falls upon the Royal Dublin

Society, which possesses substantial means, and which organises a sumptuous series of chamber music recitals every season, for which it is prepared to pay handsomely. Not only should the Society commission new works, but it should secure first performances of works by recognised Irish composers, which in the hurly-burly of the musical scene in England have been unable to obtain a hearing. Thus far the R.D.S. has shown itself somewhat oblivious to its responsibilities in this respect, and it is my reasonable plea that henceforth it should bestow upon the composer just a fraction of that fatherly interest which it has up to now reserved for the horse, the bull and the boar.

To sum up, it is doubtful if any nation with such a wonderful storehouse of traditional music has made such a negligible contribution to art music as we have, and it is high time we set about redressing the balance. Maudlin sentiment and barren theorising must be eschewed; musical criticism must be creative and not destructive, and one of the most destructive and useless types of criticism is that which starts out from an unwarrantable premise, such as that all good music must be demonstrably national in feeling, and then proceeds to chain down the unfortunate composer on this ready-made bed of Procrustes. This is one likely way by which the bad may be exalted and the good abased, for there is no such infallible yardstick by which we may determine what is truly of permanent value. On the contrary, we must receive all-comers in a spirit of receptive enquiry, and only examine their credentials to the extent of asking if they have acquired the requisite technique to realise fully the expression of their ideas.

As regards the main points referred to, namely, the lack of a concert hall, of a National Academy of Music, of an enterprising publishing firm, and the need of a more generous financial policy on the part of the state and of such institutions as can well afford it, if these major issues were overcome, we would be in a fair way towards solving the most urgent of our problems. The conservatism of our audiences and the lack of enlightened music criticism does, indeed, present another and perhaps more intricate problem.

When Seán O'Casey's *The Plough and the Stars* was first put on at the Abbey Theatre, a small group of political racketeers did their best to kill it, but the verdict of the people has swept their puny protest into oblivion. And if we musicians can create the conditions in which more and more music, both new and old, may be heard, discussed and heard again, in which orchestras, chamber music groups and choirs are encouraged and stimulated by public demand, then no criticism, however narrow, and no theories, however limited, will be able to halt the progress of creative music in Ireland.

First Performances of Works by Irish Composers 1935-1951

RADIO ÉIREANN SYMPHONY CONCERTS

* = *Commissioned by Radio Éireann*

FREDERICK MAY: *Spring Nocturne* – Gaiety Theatre, Dublin, April 24th, 1938
Conductor: Aloys Fleischmann

ALOYS FLEISCHMANN: *Three Songs for Tenor and Orchestr: Lament for Owen Roe O'Neill; Away!; The Piper* – Gaiety Theatre, Dublin, April 24th, 1938
Conductor: Aloys Fleischmann
Soloist: HeddleNash

MICHEÁL Ó BAOIGHILL (Michael Bowles): *Three Pieces for Orchestra* – Mansion House, November I3th, 1941
Conductor: Michael Bowles

E. J. MOERAN: *Second Rhapsody* (Revised Version) – Mansion House, March 12th, 1942
Conductor: Michael Bowles

ALOYS FLEISCHMANN: **The Humours of Carolan Suite for Strings* – Capitol Theatre February 20th, 1944
Conductor: Aloys Fleischmann

E. J. MOERAN: *Violin Concerto* – Capitol Theatre, March 5th 1944
Conductor: Michael Bowles
Soloist: Nancie Lord

TERCENTENARY COMMEMORATION CONCERT OF THE FOUR MASTERS
Gaiety Theatre, June 25th, 1944

ALOYS FLEISCHMANN: **Overture The Four Masters*
Conductor: Aloys Fleischmann

ÉAMONN Ó GALLCHOBHAIR: **Sleachta na n-Annalacha (Andante and Allegro for Orchestra)* – Gaiety Theatre, June 25th, 1944
Conductor: Éamonn Ó Gallchobhair

RÉAMONN Ó FRIGHIL: **The Battle of the Blackwater (for Speaker and Orchestra)* – Gaiety Theatre, June 25th, 1944
Conductor: Michael Bowles
Speaker: Liam Redmond

THOMAS DAVIS AND YOUNG IRELAND CENTENARY CONCERT
Capitol Theatre, September 9th, 1945

ÉAMONN Ó GALLCHOBHAIR: **Lament for Owen Roe (for Baritone Choir and Orchestra)*
Conductor: Éamonn Ó Gallchobhair
Soloist: Michael O'Higgins

ALOYS FLEISCHMANN: **Clare's Dragoons (Baritone, War Pipes, Choir and Orchestra)*
Conductor: Aloys Fleischmann
Soloists: Michael O'Higgins, Joan Denise Moriarty

RÉAMONN Ó FRIGHIL: **Three Songs for Baritone and Orchestra: The Rivers; My Grave; Death of Sarsfield*
Conductor: Michael Bowles
Soloist: Denis Cox

E. J. MOERAN: *Concerto for Cello and Orchestra* – Capitol Theatre, November 25th, 1945
Conductor: Michael Bowles
Soloist: Peers Coetmore
FREDERICK MAY: *Songs from Prison (for Baritone and Orchestra)* – Phoenix Hall, December 22nd, 1946
Conductor: Michael Bowles
Soloist: Brian Boydell
BRIAN BOYDELL: *Magh Sleacht (The Plain of Prostrations)* – Phoenix Hall, September 5th, 1947
Conductor: Jean Martinon
BRENDAN DUNNE: *Scherzo* – Phoenix Hall, July 9th, 1948
Conductor: Jean Martinon
BRIAN BOYDELL: *Lament for Mahatma Ghandi* – Phoenix Hall, July 20th, 1948
Conductor: Brian Boydell
ALOYS FLEISCHMANN: *The Golden Bell of Ko (Chinese Ballet Suite)* – Phoenix Hall, October 12th, 1948
Conductor: Aloys Fleischmann
WALTER BECKETT: *Pastoral and Scherzo* – Phoenix Hall, April 15th, 1949
Conductor: Jean Martinon
WALTER BECKETT: *Triple Fantasy* – Phoenix Hall, April 14th, 1950
Conductor: Jean Martinon
HAVELOCK NELSON: *Sinfonietta* (Carolan Prize) – Phoenix Hall, March 6th, 1951
Conductor: Havelock Nelson

AN CEOL CUMANN

* = *Commissioned by An t-Oireachtas* (see p. 215)

ÉAMONN Ó GALLCHOBHAIR: *The Singer – Dance Drama for Soloist and Chamber Orchestra*; *Goltraighe, Geantraighe, Suantraighe Ballets* – Gaiety Theatre, Dublin, November 1st, 1936
Choreographer: Dorothy Tyrconnell Forrest
Conductor: Sean Delamcre
ÉAMONN Ó GALLCHOBHAIR: *Casadh an tSugáin – Mime for Mimers and Traditional Irish Dancers; Good and Evil – Metaphysical Ballet; Peter Street – Comedy Mime of Dublin Street; The Tall Dancer – Scene for Traditional Dancer, Verse Speaker and Corps de Ballet; Deirdre – Processional for Dancers, Verse Speaker and Drums* – Gaiety Theatre, Dublin, November 6th, 1938
Choreographer: Dorothy Tyrconnell Forrest
Conductor: Sean Delamere
ÉAMONN Ó GALLCHOBHAIR: *Paul Henry Landscape – Ballet*; *Mise Éire – Political Mime* – Gaiety Theatre, Dublin, November 5th, 1939
Choreographer: Dorothy Tyrconnell Forrest
Conductor: Sean Delamere
ÉAMONN Ó GALLCHOBHAIR: *Cathar Linn – Dance Drama in Five Acts for Solo Dancers, Mimers, Corps de Ballet, Solo Singers, Mixed Choir and Symphony Orchestra* – Gaiety Theatre, Dublin, January 25th, 1942
Choreographer: Dorothy Tyrconnell Forrest
Conductor: Sean Delamere
ÉAMONN Ó GALLCHOBHAIR: **Ceol-Dráma – Loscadh na Teamhrach (Opera – The Burning of Tara*) – Gaiety Theatre, Dublin, October 29th, 1943
Conductor: Éamonn Ó Gallchobhair
ÉAMONN Ó GALLGHOBHAIR: **Ceol-Dráma Nocturne sa Cearnóig (Opera Nocturne in the Square)* Gaiety Theatre, Dublin, October 25th, 1944
Conductor: Éamonn Ó Gallchobhair
ÉAMONN Ó GALLCHOBHAIR: **Ceol-Dráma – Trághadh na Taoide (Opera Ebb-Tide)* – Jubilee Hall, Blackrock College, October 21st, 1945
Conductor: Éamonn Ó Gallchobhair

CUMANN CEOIL CHRAOBH AN CHÉITINNIGH, CONNRADH NA GAEDHILGE

(Music Society of the Keating Branch of the Gaelic League)

AND OIREACHTAS CONCERTS

† = Work Commissioned by An tOireachtas
‡ = Performance Sponsored by An tOireachtas
* = Work Commissioned by Feis Átha Cliath
** = Oireachtas Prize-winning Composition

CARL HARDEBECK: *Seoithín Seó (Lullaby) – Theme and Variations for Small Orchestras* – A.O.H. Hall, Dublin, March 25th, 1936
Conductor: Proinnsias Ó Ceallaigh

CARL HARDEBECK: *Spiorad na Saoirse – 1916 (The Spirit of Freedom) Suite for Small Orchestra* – Peacock Theatre, Dublin, April 14th, 1936
Conductor: Proinnsias Ó Ceallaigh

ÉAMONN Ó GALLCHOBHAIR: **Fantasia Gaedhlach (Irish Fantasia) for Strings and Piano*; *Andante and Allegretto for Strings and Piano* – Gate Theatre, Dublin, May 23rd, 1938
Conductor Proinnsias Ó Ceallaigh

DONNCHADH UA BRAOIN: †*Fuinn Uí Chearbhalláin (Carolan Airs) for Piano and Strings* – Mansion House, Dublin, October, 1939
Conductor: Donnchadh Ua Braoin

ÉAMONN Ó GALLCHOBHAIR: †*Fantasia Beag (Fantasietta) for Strings; *Fantasia Gaedhlach (Irish Fantasia) for Small Orchestra* – Aberdeen Hall, Dublin, December 18th, 1939
Conductor: Proinnsias Ó Ceallaigh

UINSEANN UA BRIAIN (VINCENT O'BRIEN): ‡*Ceol Streath (Suite) for Strings and Piano* – Mansion House, October 26th, 1940
Conductor: Uinseann Ua Briain

ÉAMONN Ó GALLCHOBHAIR: †*Port, Ramhan Beag (Tune, Short Rhapsody) for Strings and Piano* Aberdeen Hall, December 2nd, 1940

PROINNSIAS Ó CEALLAIGH: *An Trucaillín Donn (The Little Brown Cart) for Soloists, Choir and Orchestra* – Do.
Conductor: Proinnsias Ó Ceallaigh

ÉAMONN Ó GALLCHOBHAIR: †*Dréacht Ceoil an Oireachtais (Oireachtas Music) for Orchestra* – Mansion House, October 25th, 1941

RÉAMONN Ó FRIGHIL: ***Sreath d'Fhonnaibh Gaedhealacha (Suite of Irish Airs) for Strings and Piano* – Do.
Conductor: Proinnsias Ó Ceallaigh

UINSEANN UA BRIAIN: †*Fáilte don Éan (Welcome to the Bird) for Strings and Piano* – Do.
Conductor: Uinseann Ua Briain

PROINNSIAS Ó CEALLAIGH: †*Suirghe Mháighistir Albert (The Wooing of Master Albert) for Choir and Orchestra* – Do.
Conductor: Proinnsias Ó Ceallaigh

MICHEÁL Ó BAOIGHILL: †*Rithimí Gaedhealacha (Irish Rhythms) for Strings and Piano* – Do.
Conductor: Micheál Ó Baoighill

ÉAMONN Ó GALLCHOBHAIR: *Suantraí (Lulling Music) for Strings and Piano* – Aberdeen Hall, October I3th, 1942
Conductor: Proinnsias Ó Ceallaigh

ÉAMONN Ó GALLCHOBHAIR: †*Machtnamh (Reflections) for Strings and Piano* – Olympia Theatre, Dublin, October 31st, 1942
Conductor: Éamonn Ó Gallchobhair

MICHEÁL Ó BAOIGHILL: *Slabhradh d'Fhonnaibh Gaedhealacha (Suite of Irish Airs) for Strings and Piano* – Do.
Conductor: Micheál Ó Baoighill

ÉAMONN Ó GALLCHOBHAIR: *Sreath Beag (Miniature Suite) for Strings and Piano* – Aberdeen Hall, December 14th, 1942; *Conductor*: Proinnsias Ó Ceallaigh

LIAM DE NORAIDH: *An Maidrín Ruadh (The Little Red Fox) for Tenor, Choir and Orchestra* – Do.
Soloist: Séamus Ó Tuama
Conductor: Proinnsias Ó Ceallaigh
MICHEÁL Ó BAOIGHILL: *Divertimento for Strings* – Mansion House, October 23rd, 1943
Conductor: Micheál Ó Baoighill
RÉAMONN Ó FRIGHIL: *Rapsóid (Rhapsody) for Strings* – Aberdeen Hall, December 6th, 1943
Conductor: Fachtna Ó hAnnracháin
J. J. O'REILLY: *Fantasia ar Fhonnaibh Gaedhealacha (Fantasia on Irish Airs) for Soloists, Choir and Orchestra* – Aberdeen Hall, February 27th, 1944
G. O'DONNELL-SWEENEY: *Serenade for Orchestra* – Do.
Conductor: Fachtna Ó hAnnracháin
PÁDRAIGH MACAODHAGÁIN: ‡*Fantasia ar Fhonnaibh Gaedhealacha (Fantasia on Irish Airs) for Piano and Strings* – Mansion House, October 21st, 1944
Conductor: Éamonn Ó Gallchobhair
ÉAMONN Ó GALLCHOBHAIR: ‡*Sreath an Oireachtais (Oireachtas Suite) for Orchestra* – Do.
Conductor: Éamonn Ó Gallchobhair
RÉAMONN Ó FRIGHIL: *Sreath Thir Conaill (Donegal Suite) for Orchestra* – Aberdeen Hall, December 3rd, 1944
Conductor: Fachtna Ó hAnnracháin
FACHTNA Ó HANNRACHÁIN: ***An Filleadh Ó Fhine Gall (The Return from Fingal) for Mixed Voices* – Aberdeen Hall, December 2nd, 1945
Conductor: Fachtna Ó hAnnracháin
RÉAMONN Ó FRIGHIL: *Canticle na Gréine (The Canticle of the Sun) for Soloists, Choir and Orchestra* – Aberdeen Hall, December 16th, 1946
Conductor: Fachtna Ó hAnnracháin
PROINNSIAS Ó CEALLAIGH: ***Sraith de Thrí Phíosaí (Suite of Three Pieces) for Mixed Voices* – Gaiety Theatre, October 14th, 1951
Conductor: Pilib Ó Laoghaire

DUBLIN STRING ORCHESTRA

J. F. LARCHET: *Dirge of Ossian; Macananty's Reel* – Aberdeen Hall, April 15th, 1940
Conductor: Terry O'Connor
ARTHUR DUFF: *Suite for Strings (Midir's Song for Etain; Windy Gap; Fishamble Street – 1742; Tir na nÓg; On the Bridge at Clash)* – Royal Dublin Society, November 4th, 1940
Conductor: Terry O'Connor
ÉAMONN Ó GALLCHOBHAIR: *Andante and Allegro* – Do.
ARTHUR DUFF: *Music for Strings (Twilight in Templeogue; Georgian Square; Irish Dance)* – Aberdeen Hall, October 6th, 1941
Conductor Terry O'Connor
J. F. LARCHET: *Carlow Tune; Tinker 's Wedding* – Do.
JOAN TRIMBLE: *In Glenade* – Royal Dublin Society, February 9th, 1942
Conductor : Terry O'Connor
FREDERICK MAY: *Lyric Movement for String Orchestra* – Royal Dublin Society, February 15th, 1943
Conductor: Terry O'Connor
ARTHUR DUFF: *Meath Pastoral* – Royal Dublin Society, November 6th, 1944
Conductor: Terry O'Connor

MUSICAL ART SOCIETY

J. F. LARCHET: *Two Characteristic Pieces for Orchestra* – Aberdeen Hall, November 22nd, 1939
Conductor: Ferruccio Grossi
MOLYNEUX PALMER: *Knickerbocker Lane, for Orchestra* – Aberdeen Hall, March 12th, 1941
Conductor: Ferruccio Grossi

DUBLIN ORCHESTRAL PLAYERS

HAVELOCK NELSON: *Irish Fragment; Supplication (for Soprano and Strings)* – Abbey Lecture Hall, March 25th, 1941
Conductor: Havelock Nelson
Soloist: Marion Werner
HAVELOCK NELSON: *Strings of the Earth and Air* – Abbey Lecture Hall, February 17th, 1942
Conductor: Havelock Nelson
HAVELOCK NELSON: *Poème for Harp and Orchestra* – Metropolitan Hall, June 8th, 1943
Conductor: Havelock Nelson
Soloist: Síle Larchet
BRIAN BOYDELL: *Tone Poem – Laish*
Conductor: Havelock Nelson
BRIAN BOYDELL: *House of Cards – Satirical Suite* – Metropolitan Hall, May 23rd, 1944
Conductor: Brian Boydell
JOHN BECKETT: *A Short Overture*
Conductor: Brian Boydell
BRIAN BOYDELL: *Sleep Now (Joyce) for Voice and Strings* – Metropolitan Hall, March 1st, 1945
Conductor: Brian Boydell
Soloist: Mary Jones
BRIAN BOYDELL: *Symphony for Strings* – Abbey Lecture Hall, October 30th, 1945
Conductor: Brian Boydell
EDGAR DEALE: *Ceol Mall Réidh* – Metropolitan Hall, May 29th, 1947
Conductor: Brian Boydell
CADIMHÍN Ó CONGAILE: *An Sreath Súgach (Tipsy Suite) for Piano and Strings* – Abbey Lecture Hall, December 19th, 1947
Conductor: Cadimhín Ó Congaile
JOSEPH GROOCOCK: *Ricercari (for Strings)* – Metropolitan Hall, April 8th, 1948
Conductor: Joseph Groocock
HAVELOCK NELSON: *Overture for a Special Occasion* – Metropolitan Hall, June 16th, 1949
Conductor: Havelock Nelson
BRIAN BOYDELL: *Ballet Suite, The Buried Moon* – Metropolitan Hall, March 2nd, 1950
Conductor: Brian Boydell
INA BOYLE: *Elegy from a Virgilian Suite* – Metropolitan Hall, November 30th, 1950
Conductor: Brian Boydell
THOMAS KELLY: *Three Pieces for Strings* – Abbey Lecture Hall, June 14th, 1950
Conductor: Brian Boydell

CULWICK CHORAL SOCIETY

EDGAR DEALE: *An Elegy on the Death of a Mad Dog (Goldsmith) for SATB and Piano* Metropolitan Hall, March 30th, 1944
Conductor: Turner Huggard
JOSEPH GROOCOCK: *Five Nursery Rhymes (SATB)* – Metropolitan Hall, March 30th, 1944
Conductor: Alice Yoakley

UNIVERSITY ART SOCIETY AND UNIVERSITY ORCHESTRA, CORK

FREDERICK MAY: *Scherzo* – Aula Maxima, University College, Cork, December 15th, 1935
Conductor: Aloys Fleischmann
INA BOYLE: *Pastoral Colin Clout* – Aula Maxima, U.C.C., April 1st, 1936
Conductor: Aloys Fleischmann

FREDERICK MAY: *Suite of Irish Airs* – Aula Maxima, U.C.C., December 3rd, 1937
Conductor: Aloys Fleischmann
ALOYS FLEISCHMANN: *Prelude and Dance* – City Hall, Cork, December 11th, 1940
Conductor: Aloys Fleischmann

CORK ORCHESTRAL SOCIETY AND CORK SYMPHONY ORCHESTRA

MICHEÁL Ó BAOIGHILL: *Slabhra Fonn Gaedhealacha* –City Hall, Cork, March 7th, 1939
Conductor: Aloys Fleischmann
ALOYS FLEISCHMANN: *Ballet – The Golden Bell of Ko* – Cork Opera House, May l0th, 1948
Choreography: Joan Denise Moriarty
Conductor: Aloys Fleischmann
RÉAMONN Ó FRIGHIL: *Ballet – The Children of Lir* – Cork Opera House, May 15 1950
Choreography: Joan Denise Moriarty
Conductor: Aloys Fleischmann
ALOYS FLEISCHMANN: *Ballet – An Cóitín Dearg* – Cork Opera House, May 28 1951
Choreography: Joan Denise Moriarty
Conductor: Aloys Fleischmann

STUDIO STRING ORCHESTRA

HAVELOCK NELSON: *Killyleagh Variations* – Performers' Club, Belfast, February 1948
Conductor: Havelock Nelson
ARTHUR DUFF: *Four Harpers' Tunes* – Queen's University, Belfast, October, 1948
Conductor: Havelock Nelson
HAVELOCK NELSON: *Songs and Choruses from the Incidental Music to "The Land of Heart's Desire"*– Ulster Hall, Belfast, May 26th, 1949
Conductor: Havelock Nelson

CHAMBER MUSIC

ALOYS FLEISCHMANN: *Piano Quintet* (Kutcher Quartet and Tilly Fleischmann) – Clarence Hall, Cork, April 28th, 1939

FREDERICK MAY: *String Quartet in C Minor* (Martin Quartet) – Royal Dublin Society, January 24th, 1949

BRIAN BOYDELL: *String Quartet* (Radio Éireann Award) Cirulli Quartet – Radio Éireann, January 18th, 1950

The Chief Music Publishers

Government Publications (An Gúm)

1930

3-4, College St., Dublin.

Publishers of Irish Music. Publications to date comprise original and traditional vocal music for solo voice and for two, three and four-part choir, together with instrumental music for solo instruments and for small orchestra.

Pigott and Co. Ltd.

1823

112, Grafton St., Dublin.

Publishers of Songs and Ballads (Irish and English texts), Part Songs (Irish texts), Selections of Irish Airs for Piano and for Violin and Piano, and miscellaneous publications.

Walton and Co. Ltd.

1872

2-5, North Frederick St., Dublin

Publishers of Irish Ballads, and of Arrangements of Irish Music for Voice, Piano, Violin and Piano, and Orchestra.

Foillseacháin F. Á. C.

1941

14, Parnell Square, Dublin

Distributors: Siopa Mháire Ní Raghallaigh, 87, Upper Dorset St., Dublin.

Founded to supply the needs of the Music competitions of the Feis Átha Cliath. Publications, which are subsidised by private subscription, include two, three and four-part Part Songs (in Tonic Sol-Fa), arrangements of traditional airs for Voice, Piano, and Violin and Piano, and original music by Irish composers.

The Concert Pianist in Ireland

By

CHARLES LYNCH

Concert Pianist

IN DEALING with the activities of the professional concert pianist in Ireland, it has to be remembered that concert work is rarely a full-time occupation, and that concerts are but sporadic events throughout the country as a whole. As a result the conditions with which the artist is faced are of necessity somewhat improvised, and certain conditions which would appear to be essential for a smooth performance on his part are mostly lacking in the smaller towns in Ireland. On the other hand, it is remarkable how a successful concert may sometimes be given, even when every circumstance would seem to militate against its success. The following opinions have been formed from personal experience, derived from tours of the country undertaken many times during the past few years.

To the first question which arises, namely whether it is possible for the professional pianist in Ireland to live entirely by his art, the answer must be "No". The only whole-time position which a pianist in Ireland can fill is that of accompanist at either of the two radio stations, Radio Éireann or the B.B.C., Belfast. But the concert pianist and concert accompanist serve two separate branches of music, nor does the pianist normally accept engagements as an accompanist. Apart then from receiving engagements to give piano recitals or to play concertos in the broadcasting studio or concert hall, there is no other means by which the concert pianist can live solely by his art. Both in the capital cities and elsewhere there exists of course the semi-professional, who accepts engagements for concert work while deriving the major part of his income from some other form of employment, but such pianists are outside the scope of this article, which is concerned with the pianist who endeavours to live solely as a professional musician. And due to the dearth of concert work in Ireland, it is invariably necessary for him to resort to teaching in order to supplement his scanty earnings.

To begin with, the amount of concert organisation throughout the country is of a very limited nature. Apart from Radio Éireann and the B.B.C., Belfast, there exist only the Royal Dublin Society, the Belfast Philharmonic Society, a few other societies in each of these cities and a handful of music clubs of one kind or another in the smaller towns. Let us deal first with Radio Éireann.

For its broadcasts of serious music from the studio given by solo piano or by chamber music combinations involving piano, Radio Éireann engages for the most part Irish artists, with an occasional guest artist from England or the Continent if such an artist should happen to have been engaged to play a Concerto with the Radio Éireann Orchestra, or to have been engaged by some other concert organisation in Dublin. It would be safe to say that those Irish pianists who play regularly from Radio Éireann are engaged for studio broadcasts on an average of once every two months or so. The programmes average fifteen minutes each, usually consisting of a group of short pieces. For a sonata a longer time-allotment is granted. The scale of fees ranges from three to eight guineas, or more, according to the status of the performer. Balance tests are usually held, more especially in the case of an instrumental ensemble, but for solo piano if the balance and control staff are familiar with the tone production of the pianist a balance test may be deemed unnecessary. Studio piano recitals are normally given in the main studio of the station in Henry Street, which contains two very good pre-war concert grand pianos. The temperature of the studio will be found agreeable for the most part, and the furnishings and appointments such as will not unduly upset the pianist's concentration or inspiration. Owing to lack of studio accommodation, however, due to the improvised nature of the building, opportunities for piano practice before a broadcast are seriously limited. Every pianist will agree that before one embarks on the performance of a work or works involving acute technical difficulties, combined with interpretative problems of tone, colour, atmosphere, mood, etc. which are always present to a greater or lesser degree in every composition irrespective of technical problems, it is vitally necessary that one should have access to the instrument on which one is about to give the recital, and be able to practise on it for at least fifteen minutes before the actual recital takes place. Otherwise one's sense of touch may not respond to the tone and feel of the instrument with the result that serious miscalculations of dynamics, tone production and colour are liable to occur, or even inaccuracies of finger technique. Since none of the three existing studios, however, are sound-proof, any preliminary practice on an instrument as sonorous as the modern grand piano can be overheard in the neighbouring studios and announcer's room, thereby interfering with the transmission of the preceding programme, and of the announcements immediately previous to the recital about to be given. These difficulties are apparently insuperable until such time as Dublin sees fit to erect a building which will be dedicated entirely to the service of broadcasting.

Apart from studio recitals, the pianist may be engaged to play with the Radio Éireann Symphony Orchestra. During the second world war Irish pianists were regularly engaged for the series of symphony concerts given for a period of two years at the Mansion House, and later for a further period of five years at the larger and acoustically better equipped Capitol Theatre. During the whole of this period the orchestra also gave its usual broadcasts from the Henry Street studio, and many works which were well received by the audiences at the Mansion House and Capitol Theatre were repeated in the studio with the same conductor and soloist. For the past two years, however, since the transference of the orchestra to the Phoenix Hall, where it is now permanently housed, studio and public concerts have been rolled into one, with stress laid on the studio aspect of the performances. This means that repeat performances of unusual or interesting works or of accepted masterpieces can no longer be given. Since the inception of the Phoenix Hall concerts, foreign and especially French conductors and soloists have been much to the fore, and Irish artists have not been engaged to anything like the same extent as hitherto. As a result the amount of available concert work, meagre at the best, has been still further reduced, and Irish soloists are finding it increasingly difficult to live.

Next to Radio Éireann, the Royal Dublin Society is the most important body which organises recitals, as one of its many activities. Twelve recitals are given during the autumn and spring seasons in the spacious hall which houses the Society's library, before an audience consisting of members and their friends – an audience somewhat different from that at the normal public recital, which attends out of spontaneous interest. The artists consist almost entirely of visiting artists from England and the continent, for it has always been the policy of the R.D.S. to engage performers who would not normally be heard in Dublin, and Irish artists are not as a rule engaged. During the first winter of the second world war, however, the Society found itself faced with the possibility that some of the artists engaged for the season's programmes might be precluded from travelling. A number of Irish artists were accordingly asked to stand by, and if necessary take over a concert at very short notice. Some were in fact called upon to do so, and during the following season, as war conditions were still acute, the recitals were chiefly given by those Irish artists who had stood by during the previous season. According to the general opinion, several of the recitals were on a par with the best recitals given by outside artists. In the subsequent season, however, travelling conditions became easier, and the Society reverted to its former policy of solely engaging

English or continental artists – almost the only exceptions heretofore being the Dublin String Orchestra, and an Irish singer now resident in London. The standard of the recitals varies considerably, and it is a matter for cynical comment that the artist sponsored by an English or foreign concert agency is acceptable, sometimes for no other ascertainable reason.

Other concert organisations in Dublin by which a pianist may be engaged for solo work include the Culwick Choral Society, and the Dublin Orchestral players, who frequently include piano concertos in their programmes. Since the closing of the Antient Concert Rooms, however, Dublin has laboured under the disadvantage of not having a concert hall for symphony concerts. Nor does the recently constructed Phoenix Hall fill the gap, since this is reserved for the use of the broadcasting service. One of the main difficulties connected with improvised halls is the lack of a suitable platform which will accommodate a full orchestra so that each player has the requisite amount of space, and on which a full-sized concert grand can be placed so that it can be heard to fullest advantage. In the Capitol Theatre this was achieved with a fair measure of success, but when public symphony concerts were held in the Mansion House the lack of platform space necessitated the piano being placed behind the Strings, where it was sometimes inaudible and always completely invisible.

Another disadvantage common to most halls in Dublin, let alone throughout the country, is the lack of a properly equipped artists' room. It is not generally realised that any artist about to play a tremendously difficult concerto requires a comfortable room in which to relax both before and after the performance, and one, moreover, which is capable of being thoroughly warmed in cold weather. The strain on any artist who plays in public is always tremendous, so it stands to reason that the more off-stage comfort he is given, the better his performance is likely to be. As a counsel of perfection, the artists' room should contain a piano which would enable the pianist to practise difficult passages, and to keep his memory alive up to the very last minute. Several concert halls in London and in other parts of England possess this valuable advantage – a good upright is sufficient for the purpose – but an artists' room equipped with a practice-piano is unknown here. Due consideration of the pianist in this respect, and in respect of his comfort generally, is justified by the fact that within recent years the piano concerto has come to be the most popular form of concert item for the musical public.

Belfast is better equipped than Dublin so far as the larger type of concert hall is concerned, though it lacks a suitably small and

intimate hall for recitals and concerts of chamber music. Apart from the B.B.C. Regional Station, which frequently transmits programmes by Irish artists, there is the Belfast Philharmonic Society which gives a number of performances each season in the fine Ulster Hall – a genuine concert hall built for the purpose, with tiered platform and organ, and reasonably comfortable amenities for the artists. In addition to the accepted choral and orchestral masterpieces, the Society's programmes have included all the well-known piano concertos, and artists are engaged from far and wide – including artists from the twenty-six counties. Another active organisation in Belfast is the Council for the Encouragement of Music and the Arts, which organises concert tours throughout the North, and there is also the British Music Society, which holds a series of recitals given for the most part by visiting artists.

During the recent war many music clubs and concert societies in the smaller cities and towns in Ireland which had been lying dormant became freshly stimulated to new activity; in several centres new organisations were formed, such as the Waterford Music Club, the Kilkenny Music Club, and the Carlow Arts Council. The Graduates' Club in Cork was extremely active during this period, and for about four years sponsored a regular series of chamber music recitals in the historic Clarence Hall – an almost ideal hall for recitals of an intimate nature. The University Art Society, which holds its recitals in the impressive Aula Maxima of University College, Cork, and the Cork Orchestral Society are also active concert-giving institutions.

In 1943 Radio Éireann introduced "Concert Tour", a series of recitals sponsored by local bodies in various centres, a part of each recital being relayed by Radio Éireann. In some centres, notably Waterford, these recitals are still being held, but in many others, one must record with regret, "Concert Tour" has vanished from the musical horizon. The scheme did much to stimulate musical interest in the provinces. The writer, for instance, has given recitals in Limerick, Waterford, Wexford, Kilkenny, Carlow, Dundalk, Sligo and Tralee, visiting some of these centres several times. The concert hall problem, however, was often acute. Tralee, Dundalk, Wexford and Limerick were well equipped – Tralee with its fine Ashe Memorial Hall, Dundalk with its Town Hall (since, alas, burned down), Wexford with its Little Theatre in which the atmosphere for recitals of this kind was realised with particularly happy results, Limerick, where recitals were held in the pleasant ballroom of the Royal George Hotel, and where one had the inestimable advantage of a full-sized Steinway concert grand, the property of the Limerick Music Club. But in Sligo and Carlow the recitals

had to be held in cinemas, which were unsatisfactory from the performer's point of view. In a cinema the most comfortable seats, and those which are usually filled, are in the balconies and at the back of the auditorium, while the front part of the house is usually empty so that no matter how numerically large an audience may be, the pianist feels he is playing to an empty house, with a resultant damping effect upon his ardour. In most towns the problem of securing a grand piano was solved through the generosity of private citizens who lent their instruments for the occasion, while in Waterford and Kilkenny the "resident" pianos were more than reasonably good. On one occasion, however, the writer had to have his own piano sent from Dublin, one hundred and thirty miles away, when it transpired that a town in which he was due to perform did not possess a grand piano of its own.

Artists' rooms are of course a rare luxury, and the pianist is often compelled to wait in draughty wings at the side of the stage before commencing his recital, and during the pauses in the course of it. At one recital in a provincial cinema the artists, including the writer, had to sit on a bench at the foot of the platform in full view of the audience throughout the recital. To make matters worse, on coming to sit at the piano one found oneself looking directly into dazzling lights which emanated from the wings of the stage on both sides, and which threw the keyboard of the piano into semi-darkness. It was only by bringing up the lights in the roof of the auditorium that disaster was averted.

From these few words it will be clear that cinemas and makeshift halls are not ideal for concerts and one can only hope that the day will soon come when their use for this purpose will no longer be necessary in Ireland. One recalls recitals in the Hague and Amsterdam where the artists' rooms were equipped with glowing fires, comfortable sofas, screens arranged to avoid draughts, hot and cold water taps, practice-pianos, and where during the interval an attendant would walk in with a tray of coffee and sandwiches, or iced drinks if the artist preferred them. This may seem over-luxurious, but one cannot be too emphatic in stating that the more off-stage comfort an artist can be given before a recital, the more he is likely to be on the top of his form when the hour strikes for his performance on the platform.

It is interesting to compare the audiences, one with another, which a pianist will meet in the course of a concert tour in Ireland. Generally speaking it is safe to say that audiences in the smaller towns compare very favourably with those of the capital and of Belfast. Small differences, however, can be noted, judging by the results of individual recitals. In Kilkenny a programme which included

Szymanovsky's *Chant de Roxane* and John Ireland's second Violin Sonata in A minor – a programme such as might have been given in the Wigmore Hall – was vastly to the taste of the Kilkenny audience, so that after the Ireland sonata an encore was demanded. On the other hand, Ravel's *Gaspard de la Nuit* met with a mixed reception in Waterford, and on another occasion the complete set of Brahms Waltzes was coldly received in that city. Waterford and most other centres seem to prefer a programme on "safe" lines, such as will include a Mozart sonata, a Beethoven sonata (preferably an early one), some well-known Chopin works, and conclude with Liszt or Grieg. A programme consisting of the above, or substituting, in part, Scarlatti, Schumann, and a certain amount of Brahms, Debussy or Ravel, will always be listened to with pleasure by Irish audiences.

Some idea as to the general standard and quality of piano-playing in Ireland may be formed by listening to Feis Ceoil competitions over a period of years. The standard is consistently high, according to the genuine and sincere opinion of the adjudicators who come over every year to judge at this great festival. Yet it is clear that piano-playing here suffers from a certain lack of inner intensity or excitement – lack of spiritual throb in the music. After all, music is a virile art, and big climaxes marked up to *fff* should be given with all the power and *excitement* of which an artist is capable, provided of course that he always keeps within the bounds of beautiful tone. Conversely a pianissimo passage marked down to *ppp* should be given with all the artistic restraint or "hush" of which he is capable. These results will come about if the player is mentally prepared for them, if he wills them to come about. But the younger pianists in this country seem afraid to let themselves go. Their treble fortes are more like single fortes, their treble pianos more like single pianos. They would appear to move in a somewhat narrower circle than the actual music which they are interpreting, with the result that one comes away from their performances feeling somewhat enervated.

Again, insufficient use is made of colour on the piano. One can recall a performance of the *Berceuse* by Chopin at the Feis Ceoil some years ago, when this beautiful work was played with perfect finger accuracy, but without any use whatever of the left pedal – though the work is muted throughout, wrapped in *con sordino* colour, and Chopin's intentions cannot be realised unless the left pedal is depressed before the piece commences, and not released until the sound of the last pianissimo chord has died away. Such neglect of the means of securing variety of colour is all too common, nor is enough attention paid to the cultivation of tone. On this subject

one cannot do better than quote words spoken by the late Sir Henry Wood in the writer's hearing:

> All the great musical performers of the past fifty years have based their great art on the production of beautiful tone – Casals on the 'cello, Kreisler on the violin, Tertis on the viola, Plançon and Patti with the voice, Busoni on the piano, Goossens on the oboe, Brain on the horn, and many others.

How true these words are! Without beautiful tone music is null and void. So we would urge our young pianists to concentrate on producing beautiful tone, to make their legato melodies sing out, and to produce a singing tone when playing inner parts and melodies. This, when achieved, will make the difference between playing which is competent, and playing which has the significance of true art.

In conclusion one must refer to the all-important subject of musical organisation, the lack of which is bound to produce a corresponding lack of what may be called professional musical life. By organisation is meant, for instance, the provision of concert agencies in Dublin and Belfast, and the creation of a body on the lines of the British Council in England. Such bodies could link up with similar bodies in England, the Continent and America and as well as arranging concerts and recitals in Ireland, could organise the careers of the best Irish musicians, obtaining engagements for them in London, New York and the continental capitals, in return for bringing the best foreign artists to perform in this country. Young musicians would be encouraged to become whole-time professionals on seeing the possibility of being able to live by their art, and the semi-professionalism already referred to would eventually disappear. All this is a consummation devoutly to be wished. However, it has to be admitted that at the moment there is not the faintest shadow of such a development on the Irish musical horizon. One gleam of hope may, perhaps, be espied. The Radio Éireann Symphony Orchestra has recently given performances in cities other than Dublin, and one may be pardoned for thinking that at last there has been a step in the right direction. If such a beginning may be taken as indicating that a keener interest in music has begun to stir in the provinces, and that its encouragement has become a matter of official policy, the day may not be too far distant when we shall see concert halls in Dublin and other cities and towns, and concert agencies in Dublin and Belfast. This will be the true test of our musical culture and not until this day comes shall we be able to look the rest of the musical world in the face, and live up to our reputation as a musical country.

The String Player in Ireland

By

TERRY O'CONNOR

Leader, Radio Éiream Orchestra 1926-1945;
Conductor, Dublin String Orchestra

THE examiner or observer who traverses Ireland to-day and comes into contact with music in the schools and among the people must needs be alarmed at the lack of activity so far as string playing is concerned. Viola players are practically extinct, and students of the Cello almost as rare. In school orchestras one finds the players – especially Viola, Cello and Bass players, where they exist at all – attempting to perform prescribed test pieces, such as Beethoven overtures or symphonies, who can scarcely hold the bow. This state of affairs has to be tolerated by the school authorities, the alternative being to dispense with an orchestra altogether.

Why this scarcity of string players, few even in proportion to the small numbers engaged in any kind of musical activity? First of all, because it is in many respects a more exacting task to master a stringed instrument than any other. In the first few years, and until pure tone has been achieved, the results are relatively excruciating both for the young performer and for his family, so that a prejudice against the stringed instrument must first be overcome such as does not exist in the case of the piano. Again, unless aural accuracy has been ingrained from the start, unless the young student forms the habit of listening carefully and intently to the tonal and semitonal progressions, and is trained by his teacher to play with true intonation from the beginning, he will never produce a satisfactory result, and will probably abandon the instrument after a short time. In the first two years, the habit of playing in or out of tune is established, and perhaps some sixty per cent of our young players are lost to the art during this period, while others struggle on, having acquired a habit of playing, not violently out of tune, perhaps, but never quite in tune, a habit which prevents a player from ever giving a satisfactory performance, even when he has achieved a certain amount of technique. The handicap of creating one's notes does not arise in the case of the piano, and this fact, coupled with the greater attraction of an instrument which is multi-vocal, results in the number of string players, as compared with that of pianists, being about one in six.

These difficulties, however, are universal, and do not wholly explain the extreme scarcity of string players in Ireland. This is at least partly due to another factor, namely, that, in choosing an instrument for their children, parents are influenced by the lack of openings for making a living by string playing here. If cultivated at all, then, string playing is taken up almost exclusively as a hobby, whereas in choosing the piano as the child's instrument, the parent is encouraged by the thought that if the child should show ability, there are at least some prospects of turning his ability to good account. The extent to which such considerations affect the selection of an instrument was proved by the immense fillip given to string playing in the early nineteen-twenties, when orchestras were introduced into the picture houses. During this period parents encouraged their children not only to take up string playing, but to work at it seriously, realising that there was an immediate market for their capabilities. As a result of the activity which manifested itself, it was always possible during those years to form groups to practise and perform chamber music, work which not only brought string players together, and stimulated *Hausmusik*, but made them acquainted with the various branches of chamber music, and gave them opportunities for cultivating the finer points of ensemble playing, and for developing into all-round musicians.

When the theatre orchestras were disbanded with the advent of sound films, string playing here fell on evil days. Apart from teaching, membership of our one professional orchestra – the Radio Éireann Orchestra – membership of the few café ensembles which still function, and, of course, of dance bands, there are no openings in Ireland for a string player comparable to those in England, where the public for good music is big enough to support relatively large numbers of players, both those who live by concert work alone, or by membership of chamber music ensembles, or of the professional orchestras, more than a dozen of which are scattered all over the country. There is no surer indication of the low state of music in this country than the poverty of the string playing.

From time to time individual players and teachers, many of them immigrants from abroad, have helped to raise the standard in Dublin and other centres, and to form a school of string playing. One needs but recall Geminiani and Dubourg in the eighteenth century, and nearer to our own time, Papini, Adolf Wilhemj and Simonetti. Guido Papini was Senior Violin Professor at the Royal Irish Academy of Music from 1891 to 1899, and was the author of a Violin School and of numerous compositions for Violin and Cello. During his stay in Dublin he instituted the Classical Concerts of the Royal Society of Music. His successor Adolf Wilhemj (1900-1912),

son of the illustrious August Wilhemj, was an outstanding player and teacher, and produced players such as Madeleine Larchet (née Moore) and Marie Dowse. In his work at the Academy he was assisted by Arthur Darley. He was succeeded by Achille Simonetti (1912-1920), with whom the writer studied. Though by no means so fine a player as Papini or Adolf Wilhemj, Simonetti kept the tradition of violin playing in Dublin alive, and was in turn succeeded by Joshua Watson, a pupil of Sevcik, and a fine musician. In recent years, Nancie Lord and Ferruccio Grossi have done valuable work at the Royal Irish Academy of Music, and Michael McNamara at the Dublin Municipal School of Music. Outside Dublin, one must mention the work of Ferruccio Grossi in Cork, where he trained a generation of string players between 1902 and 1928, and of Henry Franklin in Sligo.

Teaching is one of the few careers on which the string player in Ireland may embark, but too often the young aspirant has not the real vocation for teaching such as is absolutely essential for success. Apart from the inherent pedagogic ability, it is necessary to devote one's entire energies to teaching if one's students are to derive the maximum benefit from one's work, and the young musician should at the outset of his career make the vital decision as to whether he will become a teacher or a virtuoso. It is almost impossible to be a first-rate performer and at the same time to be a conscientious and alert teacher, in view of the immense amount of time and energy which the performer needs for practice, and the strain of concert work. It is true that performers of the first rank elsewhere often take pupils, but invariably these will be advanced players, so that the drudgery involved in the daily routine of the ordinary teacher will not arise. Advanced players, however, are so rare in Ireland that the virtuoso who would hope to augment his income here by teaching at the highest levels would have a lean time indeed, and only for elementary teaching are there sufficient numbers of students to ensure even a modest living.

On the other hand, it is not necessary to be a first-rate performer in order to be a good teacher, though it is absolutely essential that the teacher should have a practical knowledge of all the technical difficulties which will beset the young player. At least for the earlier years of apprenticeship, excellent results can be obtained by teachers who are not themselves virtuosi, but who have had a solid schooling, and show a sound style in their playing. In selecting a teacher the parent cannot be too careful. Irreparable damage may be done in the formative years by inefficient methods, and once they have become ingrained it is almost impossible later to eliminate faults in the position or play of bow-arm or wrist. That inefficient teaching

is rife here may be seen but too clearly at examinations and at feiseanna held both in the cities and round about the country. In fact the style of playing is often so faulty that it would seem that the characteristics of the traditional player (fiddle held sloping down wards, thumb, first finger and wrist glued to neck) have been adopted as the normal style. With so poor and so uneven a standard of teaching throughout the country, a vicious circle has been set up – string playing is at such a low ebb mainly because there is too little good teaching, and too few teachers are available because the prospects for string playing are not sufficiently attractive.

An interesting sidelight on the position here was thrown in 1947, when applications were invited for membership of the Radio Éireann Orchestra, and a large number of candidates were rejected, including some players of local repute. While it was arranged that a certain number of players from abroad were to be appointed, so many of these would have been needed to bring the orchestra to the strength required that it was decided to postpone the filling of twelve of the vacancies for a further period, in the hope that by then some more Irish players would have progressed sufficiently to qualify for admission. The fact remains, however, that capable players were rejected for the simple reason that they lacked the necessary orchestral experience, nor would it have been possible for them to gain it. The Radio Orchestra is the only professional body in the country, and no system of apprenticeship to this orchestra has been devised. In the nineteen-twenties the picture theatre orchestras gave invaluable training opportunities, providing a hard school in which the player learnt reliance and self-confidence, and above all skill in sight-reading, amidst exigencies such as occurred when an entire programme had to be altered, almost without notice. Since we lack all facilities for the training of orchestral players, it is all the more essential that every ounce of talent in the country be fostered, and that no one who has the makings of a useful orchestral player should be lightly deprived of a position which he might ultimately fill with success. A clever conductor can mould raw material into the finished product within a comparatively short time – Sir John Barbirolli’s work with the new Hallé Orchestra is a recent demonstration of this – more particularly when there are already some fine players within the orchestra's ranks. The introduction of guest conductors of outstanding ability during the past few seasons has infused new vigour and new hope into the Radio Éireann Orchestra, and the effect on the players themselves as on the listening public has been immense – sufficient to justify whatever financial outlay has been involved. Under such inspired and sympathetic direction potential players would develop in no time

if given a chance, and every effort should be made to recruit a further nucleus of Irish players, so that the best of them might ultimately find permanent employment in the orchestra. Towards the same end, any other good orchestras at present active in Dublin should be encouraged – for instance, given regular broadcast engagements, so as to keep the players together, help these organisations out of the financial difficulties in which they usually find themselves, and give the players a definite end to work for. Out of the ranks of such orchestras new players would from time to time arise who would feed the Radio Éireann Orchestra, and thus obviate the necessity of having recourse to musicians from abroad.

In conclusion, it seems clear that if string playing in Ireland is to be lifted out of its present rut, some organised movement is needed which will again turn the public in the direction of making music for themselves. Any impetus given to music generally will, of course, affect string music, and if this country were to have the benefit of a body such as the Arts Council which operates in England, giving financial support to every deserving local cultural endeavour, the effect would soon be apparent. As it is, the sole hope for string playing in Ireland is in the advancement of the Radio Éireann Orchestra, and in the work of the few practitioners – far too few, alas! – who are attempting to uphold an adequate standard amid a paucity of students, and the relative indifference of the general public to any music but that imported through their wireless sets.

The Singer in Ireland

By

JEAN NOLAN

Concert Singer; Adjudicator; Registrar, Dublin Feis Ceoil, 1939-1945

THE singer's career in Ireland is fraught with grave financial uncertainty. Unlike the instrumentalist, there are no means open to the singer of obtaining constant employment, and too few opportunities of public performance. It is therefore not surprising that few Irish students can afford to spend years in studying for a profession which can offer them little prospect of eventually earning their living in their own country.

It is an undeniable fact that there is an abundance of vocal material in Ireland to-day, and much natural talent. It is equally true that this talent is not being so fully developed as it should be, and that the general standard of singing is fairly low. Whether the art of singing was ever on a higher level in Ireland it is hard to say, but one hears the opinion sometimes expressed that it has definitely deteriorated within the past generation. If this be the case, we might well explore the possible reasons for the alleged decline in our standards, and seek to prescribe some practical remedies.

Admittedly the conditions under which we live to-day make serious study difficult for the student. The desire for speed and quick results in every branch of art mitigates against the chances of his acquiring a sound foundational knowledge of voice production. The voice, the most delicate of all musical instruments, needs very careful guidance in the early stages of its development, and undue haste in the full use of the instrument is greatly to be deplored. We know that on the Continent in more leisurely times a course of training lasting up to eight years was not considered unduly long. During that period all branches of the art were covered. Besides the essential vocal technique, general musicianship was acquired, as well as a knowledge of languages, and some proficiency as regards deportment and acting. In short, the student received a comprehensive education, while gradually building up a repertoire suited to his or her particular voice. So extensive a programme may never have been carried out in Ireland, but at least it seems to have been understood by a previous generation here that to become a professional singer several years of serious study were absolutely vital. How different the conditions today! Money has vastly

deteriorated in value and with the majority of singers financial circumstances will not allow a long studentship. So, after a short period of tuition, the young student is expected to make some financial return for the money already expended. With the results of this undue haste in preparation we are already familiar. Numbers of our most promising voices are heard for a short spell, and then no more. While still untrained, or only partially trained, they succumb to the temptation of accepting engagements from the managements of picture houses or variety halls, and irreparable damage to the vocal organ often ensues as a result of subjecting it prematurely to a strain of this kind.

So far as the average singer's repertoire is concerned, this consists chiefly of hackneyed ballads and of operatic excerpts conformable to the public demand. Yet one must admit that within one's own time much progress has been made. A generation ago Tosti's *Good-bye* or *Il Bacio* would have been regarded as classics and a singer who specialised for instance in *Lieder* would have been considered hopelessly highbrow. To-day it is no longer a phenomenon for a singer to sing *Lieder* exclusively, and many of our young singers acquire repertoires which are artistically sound, and even adventurous. Too often, however, vital elements of style and interpretation are lacking in our singers' make-up, and all their effort is directed towards vocal display rather than towards the true and sincere expression of music and poetry.

Under such conditions as prevail, how can we help to make better artists out of our young singers?

Plainly it is in the schools that the necessary elementary training must be provided. Young students who have vocal ability will probably first become conscious of their gifts, and learn to give expression to them, while singing in the school choir. Here they must learn theory of music and sight-reading, and acquire such fundamental requisites as a good method of breathing. The better equipped the student is on leaving school, the easier and quicker will be his progress later on. During this stage, however, the student is dependent on whatever knowledge and experience is possessed by his teacher, and in the absence of specialist music teachers in the vast majority of our schools, little can be expected. It is true that the Department of Education now holds refresher courses in music for primary teachers at various centres throughout the country each summer, and these should help to raise the standard of vocal teaching in the schools. In addition, the Department has inaugurated a Summer School of Music in Dublin, for which expert lecturers are engaged. The most important courses have been those for conductors of school choirs, since they will undoubtedly be the

most far-reaching in their effect. These courses have already been a source of help and encouragement to many teachers, on whom the duty devolves of giving elementary training to the singers of the future.

When school days are over, where is the parent of the young singer to turn for guidance and help? In the larger cities, some teachers of repute are to be found, though admittedly there are too few properly qualified teachers to produce anything like a normal supply of trained singers. The first condition, then, for any improvement is an increase in the number of expert vocal teachers. If these were available, a sufficient supply of talented students might soon be forthcoming.

Outside the cities, teachers of singing are almost non-existent. To meet the pressing need, the technical schools, which afford the sole point of contact with the adult rural communities, should include both solo and choral singing in their curriculum, and teachers should be appointed, each of whom could cover a number of schools in the one district or county. The primary responsibility of such teachers would, of course, be in connection with class singing, but wherever individual talent manifests itself, they should be in a position to give private tuitions, so that singers might ultimately be produced even in country districts. Only one county so far, County Cork, has appointed a whole-time teacher of choral singing for vocational schools, and it is high time that this example were followed elsewhere. Possibly the main difficulty would be to find expert teachers, and this difficulty exists not only in Ireland, but in many other countries.

Voice production is a more exacting science than any form of instrumental training, since the voice differs in each individual, and although in theory the principles of voice production may vary but little, in practice each voice requires different treatment. Therefore it is only the teacher who has been well taught himself, who has had years of experience and is able to impart his knowledge, who can be relied upon to give good results. If the Department of Education has the revival of music throughout the country seriously at heart, it should select a number of suitable teachers, give them an intensive course of training under an expert, and appoint them to the vocational schools, to spread the art of song among a people who have every aptitude, but now need some drastic form of stimulation if they are to become vocally alive.

Apart from fundamental questions of teaching and training, it remains to consider what opportunities our young singers have of gaining experience, and of making their worth known. One method of gaining experience, which is seldom availed of by solo singers, is

that of participation in a choir, and yet this is one of the means by which singers – seldom noted for their all-round knowledge of music – can become acquainted with the concert repertoire, and with the styles of the great masters. Students of singing should be encouraged to attend orchestral and choral concerts, and recitals of every kind, and in this connection it is regrettable that those who organise concerts here do not more often follow the English and continental example of issuing students' tickets at a nominal price. At the various feiseanna, young singers can acquire useful experience, such as will serve as an introduction to concert work proper. Here friendly rivalry provides them with a stimulus to better their work, and expert opinions on their progress may frequently be obtained.

For the fully-fledged singer, however, the opportunities of engagement are few indeed. Our opera companies could show more encouragement to those of our singers who have operatic aspirations, for, granted a little more experience, some of them would be preferable to some of the imported artists whom we have heard in recent years. During the war, when cross-channel artists were difficult to obtain, some splendid performances of opera were given by all-Irish casts. It is discouraging to think that our unaided efforts, which proved so successful, should flag immediately when communications were restored, and outside artists could again be engaged. Some choral societies and music clubs, on the relatively rare occasions on which they hold public performances, do indeed engage local singers, but it may be safely said that there is no work for a concert singer with high ideals comparable to that which awaits the popular singer who is willing to take part in variety, smoking concerts and the various forms of social entertainment – in fact some of our best singers are forced to undertake the latter type of work in order to survive at all. A partial source of employment for the singer is, of course, afforded by Radio Éireann, but our broadcasting station, which has the power to foster good singing and to improve the standard here, does not give enough encouragement to our most promising artists, or indeed to those who have already proved their worth. If such conditions continue we cannot complain if our most talented and ambitious singers leave our shores to seek their careers elsewhere through lack of support at home.

As a final point, it might be mentioned that insufficient scholarships in singing are made available by our institutions. The majority of aspiring singers are unable to afford the long apprenticeship which a real mastery of the art entails. No measure would be more effective in raising the general standard than if our Department of

Education were to offer two scholarships in singing which would be open to competition annually, and awarded whenever a sufficiently high degree of attainment was reached. Such scholarships would tide some of our talented young students over their years of training, but the amount should be adequate to allow them a year or two on the Continent, so as to enable them to contact the finest traditions in every branch of song.

Since a talent is rarely to be met with in which all the requirements of an artist are united, we cannot expect to produce many singers of international reputation from our comparatively small population, but we can expect to have a good general standard of singing in every town in Ireland. That this is not the case is primarily due to the lack of normal opportunities for the training and production of singers. Only a determined and far-reaching effort on the part of the Department of Education, of the Vocational Education Committees and of the various governing corporations in the direction of providing experts, training teachers, and appointing them systematically to the staffs of schools, can effect any fundamental improvement in the general situation.

PART III

Music and the Public

Music in the Broadcasting Service

By

SÉUMAS Ó BRAONÁIN

Late Director of Broadcasting, Radio Éireann

While this article proposes to deal mainly with the growth and development of musical activities within the Broadcasting Service, it would scarcely be possible to appreciate the position fully in the absence of a general idea of the establishment, control and growth of broadcasting as a whole. I propose therefore, to open with a short general survey.

The legislation governing the establishment of the Broadcasting Service in this country is the Wireless Telegraphy Act, 1926, which authorised the Minister for Posts and Telegraphs, with the sanction of the Department of Finance, to acquire or establish Broadcasting Stations ; to maintain and work them, and to set up an advisory committee to advise and assist him in the conduct of the broadcast stations maintained by him under the Act, and in the selection and control of the broadcast matter distributed from such broadcasting Stations. The cost of operating the service is paid for out of moneys provided by the Oireachtas.

The Director of Broadcasting is responsible for the immediate control of the Broadcasting Service. Broadcasting in Ireland is therefore a State controlled service and in this respect differs from broadcasting in England and in many other countries where the service is run by a Corporation or Board, generally under licence or control by a Minister of State.

On the 1st January, 1926, Irish broadcasting began in Dublin in the Station which had for its title and description "Dublin 2RN". The Station was of very low power (1 kw) and could serve only a small portion of the country effectively. To show how modest the beginnings were it is sufficient for me to say that the staff at the time of opening and for some time afterwards was as follows: A Director; A Deputy Director; A Music Director (part time); A Woman Organiser; An Announcer. And what will be of special interest to those musically minded – there was an orchestra of four, consisting of Piano, Violin, Viola and 'Cello.

The broadcasting hours in the early days were from 7.30 to 10.30 p.m,, and while the programmes were varied so far as possible,

a large percentage of the time was devoted to music. An idea of the listening public during the first year can be gleaned from the number of licences in force at the end of the year, which was 9,867. That number multiplied by four would probably give the number of listeners. By way of contrast the number of licences in June 1951 was 315,231.

On the 26th April, 1927, a second station was opened in Cork, and was officially known as " 6CK". Its power was 1.5 kilowatts. Apart from the fact that the local programme organisation of the Cork Station was closed down in 1930 – Cork then becoming substantially a relay station – the position in regard to stations remained static until 1933 when a High Power Station (100 kilowatts) was opened in Athlone, radiating on 531 metres, while the Dublin and Cork Stations continued to function on their own wave lengths. Following the establishment of the Athlone Station the weekly programme hours were increased, and while these have since been altered from time to time, the present number of broadcast hours per week is 49, apart, of course, from the many hours of special opening for Church Services, national functions of all kinds, commentaries on football, hurling and sport of every description.

It is scarcely necessary to say that the growth and development of good-class music within the Broadcasting Service went largely hand in hand with the growth and development of the Station Orchestra. We have seen that this Orchestra numbered four at the opening in January, 1926. This number was increased to seven in June, 1926, to twenty-four in 1936, to twenty-eight in 1937, to forty in 1942, and finally to sixty-two in 1948. It would be well to make it clear here, however, that the Radio Éireann Orchestra, to give it its title for many years past, did not have to depend for public symphony concerts or important studio concerts solely on its permanent personnel. For all such occasions the Orchestra was augmented by the addition of well-known local musicians, to bring its strength up to the number required for the particular programmes.

The question of a regular conductor for the Orchestra was always a difficulty. There was and is no other professional symphony orchestra in Ireland and there was consequently no local source on which to draw for trained and experienced orchestral conductors. In these circumstances, Radio Éireann had to rely on the services, on loan, of conductors of Army Bands trained in the Army School of Music under the late Colonel Fritz Brase. The two Army officers who functioned mainly in this capacity were Lieutenant (now Lieut. Col.) James Doyle up to 1940 and Lieutenant (later Captain) Michael Bowles from 1941 to 1948. That these officers, whose

musical training and experience were linked with Army bands, succeeded so well as conductors of a symphony orchestra is a fine tribute to their natural talents and abilities, and to their versatility and capacity for adapting themselves to circumstances.

The most important and far-reaching undertaking of the Orchestra was unquestionably the series of fortnightly public symphony concerts which ran during the winter and spring seasons from 1941-2 to 1946-7 without a break. These have been dealt with in another article in this book, and I shall therefore confine myself to the background to this series of concerts and to certain aspects which would not be familiar to the ordinary reviewer.

There had been public symphony concerts in 1938 and 1939 with distinguished guest conductors and soloists and very attractive programmes, but they rarely drew full houses. Here, for instance, is a note from a report for one of these years:

> Though the audiences were considerable, more support than was given by the public was anticipated, especially as the members of the Government showed such an interest in the concerts, the majority of the Cabinet attending each of them.

I myself recall one such concert held on a Sunday night in the Gaiety Theatre in this period with the late Sir Hamilton Harty as conductor and the famous pianist, Solomon, as soloist. The Theatre holds only some 1400, yet notwithstanding the issue of a considerable number of complimentary tickets the house was by no means full.

It was, consequently, with a good deal of trepidation that the then Minister, Mr. P. J. Little, and all concerned considered early in 1941 a proposal from Michael Bowles, acting Music Director and Conductor of the Orchestra, that Radio Éireann should sponsor a series of fortnightly public Symphony Concerts during the 1941-2 season. This proposal was for eleven concerts, five before Christmas and five after Christmas in the Dublin Mansion House (capacity about 800) with Bowles himself as conductor, and a final concert with a foreign conductor and soloist in one of the Dublin theatres. In view of previous experience a failure was quite possible, and all concerned felt that the worst possible service we could do to music generally, and to Radio Éireann in particular, would be to sponsor a rather ambitious effort which would not be reasonably sure of success. However, Michael Bowles's persuasive powers prevailed; it was decided to take a chance and sanction was given, with some reluctance naturally, by the Department of Finance.

Every effort was made to advertise the first concert well. Ministers, diplomats and distinguished people were invited; but there was no occasion for worry. Some 300 could not gain admission, and from

that time forward there were packed houses, all available seats being frequently booked up an hour or two after the booking had opened. Even a better idea of the interest these concerts aroused will be gleaned from the fact that the concluding spring concerts held in the Gaiety Theatre in 1942 and 1943 had to be repeated in the Mansion House on the Monday night following, for the benefit of those who could not gain admission on the Sunday night.

While the public Symphony Concerts obviously provided the highlight of orchestral work during the years 1941 to 1947, their rehearsal and performance occupied the Radio Éireann Orchestra only during eleven weeks (or portions thereof) in the year, so that they really constituted only a very small percentage of the regular year's work of the Orchestra. The remaining time was devoted to broadcasts of studio concerts. It would be quite impossible to give an adequate idea of the wide range covered in these studio concerts, but it is safe to say that they included important musical works from all the modern, romantic and classical repertoires in so far as a permanent orchestral strength of 28, and later 40, would permit. Perhaps the following extract from the report for the year 1941 regarding a series of Friday Orchestral Concerts will give a better idea of the type of programmes covered by the Orchestra in the Studio

> The series of Friday night Orchestral Concerts in the Studio was continued throughout the year, and led to the performance of seventeen Symphonies, fourteen Pianoforte Concertos, three Violin Concertos, two 'Cello Concertos, one Double Concerto for Violin and Viola, one Flute Concerto, many Arias from Operas and Oratorios performed by various vocalists with the Orchestra, besides Suites, Overtures, and other orchestral works of suitable standard, There was also given a performance of the four Brahms Symphonies in successive weeks, with an explanatory programme note spoken by Harold R. White.

Music by Irish composers past and present was always given its due place in the orchestral curriculum, and there were periodic broadcasts of vocal and instrumental programmes under the title Contemporary Irish Composers. Amongst those who contributed to these programmes were Dr. J. F. Larchet, Frederick May, Arthur Duff, Aloys Fleischmann, Dermot McMurrough, Robert O'Dwyer, Éamonn Ó Gallchobhair, Michael Bowles, Molyneux Palmer, Redmond Friel and Hubert Rooney.

With a view to the encouragement of Irish composers, an annual sum of money was made available from 1943 onwards to enable the Director of Broadcasting to commission new compositions and

arrangements of music by Irish musicians and to pay for suitable works submitted even if not commissioned. For the Four Masters Commemoration in June, 1944, and for the Thomas Davis Centenary in September, 1945, music was specially composed by Éamonn Ó Gallchobhair, Redmond Friel and Aloys Fleischmann.

During many of the years from 1938 onwards the Orchestra or members of it gave valuable assistance to outside musical societies such as the Dublin Operatic Society and the Dublin Grand Opera Society, and to well-known Choral Societies such as the Dublin Oratorio Society and Our Lady's Choral Society.

It has always been the policy of Radio Éireann to give every possible encouragement and help to outside bodies and societies making serious efforts to develop the art of music throughout the country. With this object in view it has been the practice over the years to take broadcasts from productions and concerts promoted by societies such as the Musical Art Society, Dublin String Orchestra, Dublin Orchestral Players, University Art Society, Cork, and Cork Symphony Orchestra, Cork Municipal School of Music Choir and Orchestra, the Culwick and other Choral societies, branches of the Gaelic League such as the Keating Branch, etc.

In so far as broadcasts direct from the Studio are concerned, all the principal singers and instrumentalists in Ireland have been given regular broadcasts. And, apart from foreign artists invited for the public symphony concerts, there has been a steady flow of such artists for ordinary broadcasting.

It was strongly felt that too much of the music-making emanated from Dublin, and in order to remedy this to some extent, the programme called "Concert Tour" was established. The idea was to encourage musical organisations in places outside Dublin to arrange series of concerts of good music, employing the best artists available. To help towards meeting the expenses of such concerts, Radio Éireann arranged to relay a portion of each such concert at a specially increased fee. This arrangement met with a good deal of success, particularly in centres such as Cork, Waterford, Limerick, Sligo, Wexford, etc. – several such concerts being given in the course of a year in some of these places.

Two very important additions to the musical strength of the broadcasting service were Cór Radio Éireann (Radio Éireann Choir) established in May, 1943, and the Radio Éireann Light Orchestra, founded in 1948. Cór Radio Éireann, a body of 24 trained singers, does not operate as a full-time body. It gives broadcasts once a month, or more frequently, for which the members are paid fees, and its services, particularly in co-operation with the Orchestra, have been most valuable. The Light Orchestra first conducted by

Éamonn Ó Gallchobhair and later by Dermot O'Hara, is a full-time body of 22 players. Its function is that of the normal Light Orchestra of any broadcasting station, and, in addition, it gives weekly broadcasts of Céilí or Irish Dance music.

As a regular practice, Céilí Band music is broadcast twice a week in half hour programmes. Apart from the Station Céilí Band, a selected number of outside bands contribute, and these programmes have a very large and enthusiastic public which includes many listeners in England, Scotland and Wales. Much of the work done by the broadcasting service in recent years to secure an improvement in the standard of Céilí Bands, both as to the instrumental combinations used and the orchestration of tunes, has borne fruit. It must be admitted, however, that the dearth of suitable material – new compositions, new arrangements, in MS or published – continues to create a difficulty in the preparation of suitable and varied programmes. It is hoped however that this position will improve in time.

Radio Éireann in its early years carried a considerable number of gramophone programmes, but only a very small proportion of the evening listening time has been devoted to recorded programmes in recent years. While recorded programmes were used at first partly as an economy device, the tendency later was to utilise them with a view to providing the listeners with the very best in music and performers, making good certain deficiencies in the "live" programmes and at the same time catering for every variety of taste.

There are many aspects of music in broadcasting which cannot be dealt with in a short article of this kind, and any omissions must be forgiven. With a symphony orchestra of sixty-two and the addition of a light orchestra, the future for concerted music seems to be full of promise. I would, however, like to conclude by making certain recommendations which I feel strongly are vital to the future.

Firstly, I am of opinion that it is the nearest thing to waste of talent to have the present orchestra of sixty-two broadcasting weekly to a comparatively limited audience – an audience which largely repeats itself – in the Phoenix Hall. I consider that not alone should the fortnightly public concerts in Dublin, which were successfully held for so many years in the Mansion House and later in the Capitol Theatre, be resumed, but that in addition what is really our national and only Orchestra should tour the country regularly as the B.B.C., Hallé and other orchestras do in England. So far as provincial tours are concerned, a beginning has already been made by visits of the Orchestra to Cork, Waterford and other centres. The question of cost should not be allowed to interfere

with what is really a national want, and, in any case, I doubt, having regard to the size and personnel of the existing orchestra, that there would be any serious loss on public concerts in the city, or on well-planned tours of the whole country.

Secondly, there has been no permanent conductor for the Orchestra since the resignation in 1948 of Michael Bowles, who held the dual position of Music Director and Conductor of the Orchestra, and who is now making a name for himself as conductor of the National Orchestra of New Zealand. I feel that a permanent conductor should be appointed as soon as possible. A succession of foreign conductors coming across for a month or two months is obviously highly expensive – more expensive, I should say, than the loss on the public concerts. Apart from this, a conductor is only getting the feel of the orchestra, getting to know its weaknesses and its strengths, when he departs to be succeeded by another who has to commence learning the same lesson. And from the point of view of the orchestra itself, while a little variety relieves the monotony, it must be very upsetting to have such constant changes of conductor.

Thirdly, I hope that the project of an up-to-date broadcasting house, planned on the most modern lines, will not be long delayed. Only those who have worked and still work under the conditions which prevail in the studios on the top floors of the General Post Office can appreciate how urgently such an institution is needed.

The Music Department of Radio Éireann

General Post Office, Dublin

Music Directors:

Vincent O'Brien, D.Mus.	1926
Michael Bowles, B.Mus.	1941 - 1947
Fachtna Ó hAnnracháin, B.A., B.Mus., H.Dip.Ed. (Acting)	1947
Fachtna Ó hAnnracháin, B.A., B.Mus., H.Dip.Ed	1950-

Assistant Music Directors:

Arthur Duff, D.Mus. (Acting)	1945-
Fachtna Ó hAnnracháin, B.A., B.Mus. HDip.Ed	1947 - 1950

Conductors :

A series of conductors on loan in rotation from the Army School of Music, including Lieuts. Doyle, O'Hara and Bowles	1935 - 1941
Capt. Michael Bowles, B.Mus.	1941 - 1948
A series of guest conductors from abroad, including Jean Martinon, Edmond Appia, Sixten Eckerberg, Mosco Carner, Hans Schmidt-Isserstedt, Francesco Mander, Norman del Mar, Jean Fournet, Carlo Zecchi	1948-

Station Accompanists:

Kitty O'Doherty (Mrs. O'Callaghan)	1926
Rhoda Sinclair Coghill, B.Mus., L.R.A.M., A.R.C.M	1939-

Assistant for Vocal Programmes:

Máiréid Ní Phiógóid, B.A., B.Mus.	1947-

Radio Éireann Symphony Orchestra

Founded as a Station Orchestra 1926. Increased to present strength 1948.

Leader: Renzo Marchionni

Deputy Leader: Nancie Lord

2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons ; 4 Horns, 2 Trumpets, 3 Trombones, 1 Tuba; 1 Timpani, 1 Percussion; 1 Harp; 12 1st Violins, 10 2nd Violins, 6 Violas, 8 'Cellos, 4 Basses

Radio Éireann Light Orchestra

Founded 1948

Conductors:

Éamonn Ó Gallchobhair	1948
Dermot O'Hara	1949-

Leader: Jack Cheatle

1 Flute, 1 Oboe, 2 Clarinets ; 2 Horns, 2 Trumpets, 1 Trombone ; 1 Percussion ; 1 Piano ; 4 1st Violins, 3 2nd Violins, 1 'Cello, 1 Bass

Cór Radio Éireann

Founded 1943

Conductors:

A series of conductors and guest conductors, including

Sir Hugh Roberton, Capt. Michael Bowles, Dr. Arthur

Duff, Fachtna Ó hAnnrachdin, Mrs. Agnes Boylan, Mrs.

Alice Yoakley, Robert Howie, Dr. H Waldemar Rosen.

7 Sopranos ; 5 Altos ; 5 Tenors ; 7 Basses.

The Music Department of the British Broadcasting Corporation, Belfast

Broadcasting House, Ormeau Avenue, Belfast

Directors of Music and Conductors of the B.B.C. Northern Ireland Orchestra:

E. Godfrey Brown. O.B.E., Hon. A.R.C.M.	1924-1937
B. Walton O'Donnell	1937-1939

Assistant Directors and Assistant Conductors :

Peter Montgomery	1933-1938
James Denny	1937-1939
Arnold Perry	1938-1939

Music Assistants:

Crawford McNair	1946
Edgar Boucher, B.Mus	1947-

Staff Accompanists:

Frederick Stone	1939-1940
Havelock Nelson, Ph.D., D.Mus	1947-

B.B.C. Northern Ireland Orchestra

Founded 1924. Disbanded on the outbreak of war, September, 1939.

2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons ; 4 Horns, 2 Trumpets, 3 Trombones ; 1 Timpani; 1 Harp ; 6 1st Violins, 4 2nd Violins, 2 Violas, 2 'Cellos, 2 Basses

B.B.C. Northern Ireland Light Orchestra

Founded 1949

Conductor:

David Curry

Leader: Wm. Mclnulty

1 Flute, 1 Oboe, 1 Clarinet, 1 Horn, 1 Trumpet, 1 Trombone; 3 1st Violins, 2 2nd Violins, 1 Viola, 1 'Cello, 1 Double Bass, Piano, 1 Timpani and Percussion

CEMA and Music in Northern Ireland

By

JACK LOUDAN

Organiser, The Council for the Encouragement of Music and the Arts (Northern Ireland)

In 1940 the Queen's University of Belfast Joint Committee for Adult Education received from the Pilgrim Trust £750 for the promotion of concerts under the title of "Music for the People". Encouraged by the success of this experiment the Joint Committee approached the Trust for assistance to establish in Northern Ireland a Council for the Encouragement of Music and the Arts on the lines of the body known as CEMA then operating in Great Britain. The Trust agreed to contribute £1,500 per annum for two years on condition that the Government of Northern Ireland would give a similar sum each year and would take over financial responsibility for the project after the end of the two year period. The Government, acting through the Ministry of Education, agreed to make the required grant for the two years and intimated that it was prepared to agree to the continuance of a grant after that period if the need for the work of the Council in Northern Ireland was clearly apparent. The faith shown in this experiment was entirely justified and CEMA (N.I.), now in its eighth year, has become an important factor in the life of the community it serves.

It would be a mistake to give the impression that there had been little or no musical activity in Northern Ireland before CEMA came into being in 1943. Belfast has for many years had a fine musical tradition and has been visited by most of the great conductors and celebrity artists of their day. There has always been considerable amateur musical life outside the city but, prior to 1943, orchestral music was entirely unknown in many towns and villages. The first attraction planned by CEMA, therefore, – a visit by the Jacques String Orchestra – was an event of some importance. The demand then created for string playing of a high order has since continued and increased. The Jacques Orchestra has visited Northern Ireland on four occasions and has played to large and enthusiastic audiences in a number of Ulster towns. Music lovers throughout the Province have also heard the Boyd Neel Orchestra, the Zorian String Quartet, the Carter String Trio, the Clarinet Trio, the London Harpsichord Ensemble and many other well-known groups of artists.

As a general rule CEMA tours round the smaller centres are arranged for parties of three – a singer, a violinist or 'cellist and a pianist with occasionally a dancer or perhaps a wood-wind player. The average tour generally lasts two weeks and consists of eleven or twelve evening public concerts and some afternoon recitals in factories and schools. An important and unique feature of the organisation is that in spite of all transport difficulties a grand piano is sent on tour with each party, thus avoiding the necessity of using the inadequate instruments available in so many town halls. In the majority of towns and villages the work of CEMA is carried on either by a local committee or by societies interested in music. Concerts in Londonderry, for example, are organised by the Londonderry Music Circle. In some cases these societies act only as unpaid agents and CEMA takes entire financial responsibility. In other cases the local society comes to an arrangement whereby they share with CEMA half the loss on any performance or, alternatively, half the profit.

The latter system works extremely well. It gives members of the music societies concerned a personal interest in the event and also, if the concert is financially successful, provides them with funds to arrange further musical activities of their own. The municipal authorities in one or two towns have begun to take a keen interest in the work of CEMA. Coleraine, for example, has an official Three Arts Committee sponsored by the Borough Council, which gave recently a grant from the rates to help defray expenses of a costly orchestral concert. A few industrial organisations in Ulster have also welcomed the opportunity of providing lunch-hour music for their workers and have been willing to pay CEMA for this service. Mid-day recitals have been given in canteens in the Belfast shipyards, in linen factories and foundries to as many as 1,500 workers. A considerable proportion of those present at these concerts now form part of the audiences attending public performances arranged by the Council in the evenings.

A large proportion of the work of CEMA is in country districts but Belfast has also its share. The Sadler's Wells Opera Company paid its first visit to Ireland in 1947 under the auspices of the Council and played for three weeks to capacity audiences at the Grand Opera House, Belfast. Sir Malcolm Sargent and the Liverpool Philharmonic Society attracted 15,000 people in three nights to the King's Hall, Belfast, which has a seating capacity of 6,000. Plans for the future are much the same as they have been during the past five years. Concerts will be given as often as possible in provincial towns and villages and the tendency will be to work more in association with local bodies. The Belfast Corporation has recently agreed

to give CEMA an annual grant of £2,000, and a municipal orchestra under the conductorship of Mr. Denis Nulgan has now been established.

The Council for the Encouragement of Music and the Arts

(Northern Ireland)

Tyrone House, Ormeau Avenue, Belfast

Incorporated under the Companies Act (Northern Ireland) 1932

President: The Right Hon. Dame Dehra Parker, O.B.E.

General and Financial Secretary: W. H. N. Downer

Organiser: J. Loudan.

The Cultural Value of Festival and Feis

By

ÉAMONN Ó GALLGHOBHAIR

Composer; Adjudicator; Director of Music at the Abbey Theatre, Dublin

ANY assessment of the value of an effort must be conditioned by the professed aims and purposes that are the motive force behind the effort. The difficulty in any enquiry about Festival and Feis is the hazy ideology motivating them – the fact that any attempted enunciation of their purposes has been made in terms too general to aid analysis.

The Festival and Feis are two variants of the one idea. The distinction in terminology makes no pretence to accuracy in general usage, for despite the difference in their origins, the two terms are sometimes interchangeable. The Festival is in direct descent from the English Competitive Festival, while the Feis, generally speaking descends from the "Pattern" – the old-time festivities in connection with saints' days and holidays. But through the years there has been a certain borrowing and interchange of ideas between Festival and Feis, making it often difficult to distinguish one from the other. This similarity, though, is superficial: the old differences persist underneath.

Using the word in its widest sense, there is a political difference between Festival and Feis, and, naturally, this difference is most apparent in Ulster where political differences are most acute. There the Festival is often called the "Protestant" Festival and the Feis has often been awarded the title "Fenian" – a derogatory term that may signify either Catholic or Rebel.

In Ulster, the Festival has grown out of a pre-1914 imperial civilisation which was safe, well-established and secure, in which culture was a decorative counterpart to fundamentally static social conditions. The Ulster Festival is cosmopolitan in outlook and very similar to its fellows in England or Canada, with English adjudicators providing an unquestioned imprimatur. As a formula for recognition, such imprimatur is valid anywhere in Ireland. Again, the Ulster Festival is primarily concerned with music, mainly with technical proficiency in the executive performance of cosmopolitan music. In latter years the scope of the Festival has been widened a little; the rise of choral verse-speaking in England has been paralleled here by the establishment of competitions to encourage this art, and, for financial reasons mainly, folkdance

competitions have been provided. But the Festival still belongs to the English Family, still is true to its cosmopolitan ideology, for it programmes Sandborg or Vachell Lindsay, Beret or De la Mare as willingly as Yeats, Stephens, or Colum.

All of which leads to the recognition of but two pure-bred Festivals in the Republic of Ireland – those of Dublin and Sligo, both of which, in an effort to parallel changing conditions, have an Irish section to their programmes – a section distinct and separate from the general body of Festival work.

As for the cultural value of the Irish Festivals, one can only assess their results by a comparison with those of their fellows in England. The English "Mother" Festivals, from small beginnings have developed and flourished, and some are of world renown. For instance, not alone has the great Three Choirs Festival brought new lustre to English choral music, but it has been an important influence, artistically and financially, behind almost every notable English composer; Parry, Elgar, Holst, Walton, Vaughan Williams, Ireland, Bliss and many others owe much to the Festival in England. Local conditions have precluded any such creative development in the case of Festivals in Ireland. Here there is a greater tendency to judge success or failure by the number of entrants for the various competitions, just as the efficiency curve in the music schools and academies seems to be largely dependent on the numerical factor. Little attempt is made to integrate the Festivals in the scheme of general music education, to use the knowledge of prevailing standards of technical efficiency, gathered in the Festivals, as criteria to be applied to the evaluation of the results of musical education, i.e. to assist the music schools by advice, criticism, judgment. But at their best the Festivals form a focus for the musical activities of the community which sponsors them, and generate an enthusiasm, which, even if partly born of the competitive instinct, has a generally stimulating effect on the consciousness of the near-musical, as well as on the music-makers and music-lovers themselves. Moreover, the Festivals provide an annual forum which truly reflects the type and quality of the music-making of the towns or districts in which they are held.

Meyer defines culture as "the inherited stock of physical and mental peculiarities, ideas, habits and social arrangements characteristic of a group of human beings ..." And this definition, applied to a narrower field, underlines the primary difference between Feis and Festival. For the Feis was (and often is) a "political" gesture, an assertion of the distinctiveness of Irish nationality, an assertion of Irish separatism, originally motivated by the idea of the rehabilitation of old-time Gaelic culture. Some ill-defined idea

lay embodied in the Feis of the pure, noble, upright, hard-working and Irish-speaking peasant as the chosen custodian of this old and better way of life, and early Feiseanna were displays of peasant culture, in the same way as the old "Pattern " was a display.

Foolish? Perhaps, and the resurgent nationalism in arms after 1916 dealt hardly with such sentimentalism; the fighting man had little interest in peasant or Gaelic culture. Gradually, however, the Feis substituted another aim for the old – this time to "establish a new Gaelic culture in Ireland." Traditional values only (a rather hazy expression) are to be valid in this new way of life, and the Irish language, Irish music, drama, dance and literature are to shadow forth the new civilisation.

So is the battle joined between Festival and Feis: it is the old political battle fought ideologically.

The Feiseanna came in on a high running tide and as yet there have been no happy landings. The years have been devoted to the fabrication, often to the mere improvisation of techniques and routines to give order to efforts which might easily have remained chaotic and undirected.

To this end of order, for instance, the competitive idea was borrowed from the Festival. A result, maybe unforeseen, was that, immediately the touch stone of good performance changed from traditional fidelity to aesthetic worth – a far-reaching change with inherent implications not yet clear nor realised. This change brought with it the need for qualified adjudicators, and the judgment of the experienced "traditionalist" was replaced by that of the technician, who in his turn brought into the Feis world something approximating to a standard of ideal performance. This standard in its turn brought a demand for the creation and publication of suitable music, choral and instrumental, for the provision of authoritative editions of dance-routines and their appropriate music, for the making available of an accurate knowledge of little known dances, for the construction of new action songs – for, as it were, provisioning the standard, raising it and keeping performance in line with general cultural aims.

All this goes to show how the Feis superficially approximates to the Festival, how complex it is, how fervid, and how difficult any attempt must be to evaluate its cultural worth.

Only one small facet of Feis activity will bear analysis from this point of view – the Dance competitions of the Ulster Feiseanna. Controlled by the active Ulster Council of The Irish Dance Commission, with intelligent co-operation from Feiseanna teachers and dancers, a poor standard of traditional dancing has, in a short ten years, been transformed into a polished art. The effort has required

the licensing of competent dance-teachers, the licensing and provision of qualified adjudicators, the publishing of dances and music together with advisory activities on all facets of dance work. But the important thing is not this newly-spread technical virtuosity but the fact that arising from it many new dances are being created by technicians in Ulster, a creative movement, as yet in its infancy, that may be of great cultural importance.

It is yet too early to evaluate the cultural worth of the Feis as a whole, to say if the limitation imposed upon it by its nationalist and separatist aim be strength or weakness. Even now there are signs of further changes, signs of internal stresses – a growing dissatisfaction with the competitive idea, a tendency to return to the "display" of the old Pattern; a tendency, in one centre in particular, to experiment by combining Irish and cosmopolitan music; and lastly a dangerous desire to have a centralised body with some directorial influence upon all Feiseanna, dangerous because such centralisation tends to uniformity, to an imposed standardisation that would deprive Feiseanna of much of their strength – that pliability which enables them to mirror the changing circumstances of their localities.

The problem at the moment is, can this loosely organised, diverse Feis world continue to function as heretofore, meeting and solving educational and art problems that impinge upon it in increasing numbers and with mounting complexity, and at the same time remain true to its Gaelic and nationalist aims?

The Principal Feiseanna and Music Festivals

An Feis Ceoil

AN Feis Ceoil, the first Irish Music Festival to be founded, originated with a letter written by Mr. O'Neill Russell to the Dublin *Evening Telegraph* on December 8th, 1894, in which he protested against the neglect of Irish music by the chief representatives of musical activity in Ireland. A vigorous correspondence followed in which Dr. A. W. Patterson, Mr. Owen Lloyd and Miss Dora Sigerson took part, and as a result, a committee consisting of members of the Irish National Literary Society and of the Gaelic League was formed on February 2nd, 1895, for the purpose of founding an Irish music festival. Dr. Patterson and Mr. P. J. McCall were appointed Hon. Secretaries. The project was publicised by means of lectures on Irish music given by Dr. Patterson and Mr. Alfred Perceval Graves.

The first Feis Ceoil was held in Dublin from May 18th to May 21st 1897, with a programme which consisted of concerts of Irish music, vocal and instrumental prize competitions, prize competitions for composers, lectures on Irish music, and an exhibition of ancient Irish musical instruments and manuscripts. The following is an extract from the syllabus of 1897: –

> The word Feis is associated with the ancient gathering of Tara, described in the Book of Leinster and surrounded by a halo of romantic traditions, which date its origin back into prehistoric times. The modern Feis Ceoil, first established in May, 1897, is a musical festival, and aims at the cultivation of Irish music, and its presentation to the public in a becoming manner. It also includes among its objects the advancement of musical education and activity in Ireland generally, so as to regain for this country, if possible, its old eminence among musical nations.

The constitution of the Feis Ceoil Association to-day includes the following aims: (*a*) To promote the study and cultivation of Irish music; (*b*) to promote the general cultivation of music in Ireland; (*c*) to hold an Annual Musical Festival, or Feis Ceoil, consisting of Prize Competitions and Concerts, similar to that held in 1897; (*d*) to collect and preserve by publication the old airs of Ireland.

Entries

[*Year*:]	1897	1910	1920	1930	1940	1945	1949	1951
[*Number*:]	417	587	605	1013	1094	1545	1342	1223

An tOireachtas

An tOireachtas (literally assembly or convocation) is an annual Gaelic cultural festival similar to An Mod in Scotland and the Eisteddfod in Wales, and was founded by the Gaelic League in 1897 as a separate organisation from the Feis Ceoil. The first Oireachtas was opened on May 17th, 1897, under the presidency of Dr. Douglas Hyde. The competitive competitions in solo singing, choral music and instrumental music were run in conjunction with the Feis Ceoil, the advisers on Irish Music to the latter body – Dr. A. W. Patterson and Mr. P. W. Joyce – being also the advisers to An tOireachtas, but in the following year the competitions of each festival were separately organised. Before establishing An tOireachtas the Gaelic League sent representatives to the Welsh Eisteddfod to study the organisation of that festival and the first Oireachtas resembled the Eisteddfod in many features. Present at the opening were fraternal delegates from the National Eisteddfod Council.

The main purpose of An tOireachtas is to encourage and to help to create high standards in language, literature, music, art and other aspects of the native cultural traditions. It has given an impetus to the creation of a new body of Irish literature, to the composition of Irish Music and to the popularisation of Irish singing and drama, and many of the Irish authors and composers who have achieved a national reputation were first discovered by An tOireachtas. The music section consists of competitions for the arrangement and composition of Irish music, competitions for solo singers, pipers and traditional fiddlers, choral competitions, and a concert at which prize-winning works are performed. Other sections include literary competitions (drama, poetry, novels, essays) and an art exhibition.

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Feis Ceoil (1897) – Metropolitan Hall, Lr. Abbey St., Dublin; Abbey Lecture Hall; Scots' Church Hall
Entries: 1,300 approx,
Hon. Secretary: Miss Margaret Griffith, Feis Ceoil Office, 37, Molesworth St., Dublin.
Registrar: Stanley Etherton

An tOireachtas (1897) – Mansion House, Dublin
Entries: 230 approx.
Hon. Secretary: León Ó Dubhghaill, 14, Parnell Sq., Dublin

Feis Chapman (1902) – Rotates from Wexford to Enniscorthy, New Ross and Gorey. Last Cycle: Wexford (1946), Enniscorthy (1950)
Entries: 2,000 approx.
Hon. Secretary: Liam Moran, Church St., Enniscorthy, Co. Wexford

Sligo Feis Ceoil (1903) – Gillooley, St. John's, Presbyterian and Methodist Halls, Sligo
Entries: 1,450 approx.
Hon. Secretary: Mrs. T. A. Giffney, 43, Church Hill, Sligo

Feis Átha Cliath (1904) – Mansion House, Dublin
Entries: 500 approx.
Hon. Secretary: Secretary, Feis Átha Cliath, 14, Parnell Square, Dublin
Feis Láir na h-Éireann, **Muileann Cearr (1904)** – Mullingar
Entries: 500 approx.
Hon. Secretary: Pilib Ó Maolalaidh, 31, Oliver Plunkett St., Mullingar, Co. Westmeath
Feis an Athar Maitiu (1908) – Father Mathew Hall, Church St., Dublin
Entries; 4,000 approx.
Hon. Secretary: Maire Ní Sheinichín, Father Mathew Hall, Church St., Dublin
Feis Maitiu (1927) – Father Mathew Hall, Queen St., Cork
Entries: 2,250 approx.
Hon. Secretary: Miss M. O'Hanlon, Father Mathew Hall, Queen St., Cork
Feis Shligigh (1930) – Town Hall, Sligo
Entries: 1,000 approx.
Hon. Secretary: D. A. Ó Maolcathaigh, Ardara, Oakfield Rd., Sligo
Feis Cheoil an Iarthair (1937) – Halla Cholumbáin, Galway
Entries: 1,000 approx.
Hon. Secretary: Seán Stafford, An Cheard-Sgoil, Gaillimh
Feis na Bóinne (1941) – Presentation Convent and Whitworth Halls, Drogheda
Entries: 1,250 approx.
Hon. Secretary: Kevin Beattie, 14, Beechgrove Tec., Drogheda, Co. Louth
Féile Luimnighe (1944) – Mechanics and Technical Institutes; Cruise's and George Hotels; St. John's Pavilion, Limerick.
Entries: 400 approx.
Hon. Secretaries: Frank Lyddy and Miss Etna Kelly, 8, The Crescent, Limerick
Féile Cluain Meala (1945) – Main Street and Technical Schools, Clonmcl
Entries: 500 approx.
Hon. Secretary: Séumas Ó Hórain, Slievenamon Hotel, Clonmel, Co. Tipperary
Oireachtas na Mumhan (1946) – City Hall, Cork
Entries: 300 approx.
Hon. Secretary: Fionbarra Ó h-Eighceartaigh, An Grianán, Cork
Cor-Fhéile na Sgol, Corcaigh (1948) (Cork Schools Festival) – City Hall, Cork
Entries: 72 (groups)
Hon. Secretary: Risteárd Ó Murchadha, O.S., Model Schools, Cork

NORTHERN IRELAND

Londonderry Feis (1899) – Londonderry Guildhall
Entries: 800 approx
Hon. Secretary: Mrs. I. H. Wilson, L.R.A.M., A.R.C.M., Ulster Bank House, Londonderry
Feis an Dúin (1903) – St. Mary's Hall, Newcastle
Entries: 2,000 approx.
Hon. Secretary: M. J. McClean, Kilcoo, Co. Down
Feis na nGleann (1904) – Glens of Antrim (Glenariff, Ballycastle, etc.)
Entries: 1,000 approx.
Hon. Secretary: Áine Nic Alastair, Glenariff, Co. Antrim
Fermanagh County Feis (1905) – Convent Hall, Enniskillen
Entries: 2,000 approx.
Hon. Secretary: Seamas McKenna, Arney, Enniskillen, Co. Fermanagh
Belfast Musical Festival (1908) – Assembly Buildings, Belfast
Entries: 2,100 approx.
Hon. Secretaries: Mrs. A. A. Campbell, Ballywillin House, Crossgar, Co. Down ; Miss M. G. Brett, Gretton, Malone Road, Belfast

Coleraine Musical Festival (1908) – Town Hall, Coleraine
Entries: 490 approx.
Hon. Secretary: Mrs. M. M. King, "Kenona," 22, Institution Rd., Coleraine, Co. Derry

Feis Dhoire Cholmcille (1921) – Guild Hall, and St. Columb's Hall, Derry
Entries: 2,300 approx.
Hon. Secretary: Very Rev. C. McGoldrick, Adm., Long Tower, Deny

Portadown Music and Drama Festival (1922) – Portadown Town Hall
Entries: 1,100 approx.
Hon. Secretary: Marshal E. Doogan, Lisdoogan, Ridgeway Park South, Portadown, Co. Armagh

Dungannon Musical Festival (1922) – John Street and St. Patrick's Halls, Dungannon
Entries: 550 approx.
Hon. Secretaries: Mrs. S. Dickson, Duncreggan, Dungannon ; Miss M. Virtue, Northland Place, Dungannon, Co. Tyrone

Carrickfergus Musical Festival (1923) – Town Hall, Carrickfergus
Entries: 700 approx.
Hon. Secretaries: Mrs. E. McCullough, "Sunlea", Rhanbuoy Park, Carrickfergus; Miss M. Sproull, Scotch Quarter, Carrickfergus, Co. Antrim

Larne Musical Festival (1925) – Victoria Hall, Larne
Entries: 800 approx.
Hon. Secretary: Mrs. J. C. Tweed, Ballygally Bay, Co. Antrim

Ballymena Musical Festival (1925) – Protestant Hall, Ballymena
Entries: 1,100 approx.
Hon. Secretary: Mrs. J. M. A. Irons, L.R.A.M., Waveney Cottage, Ballymena, Co. Antrim

Newry Musical Festival (1929) – Town Hall, Newry
Entries: 2,000 approx.
Hon. Secretary: J. H. Heather, Seaview, Warrenpoint, Co. Down

Feis Bhéal Feirsde (1932) – St. Mary's Hall, Bank St., Belfast
Entries: 9,000 approx.
Hon. Secretary: Máirdéud Nic Éoin, 35, Gracehill St., Belfast

Feis Ardmhacha (1932) – City Hall, Armagh
Entries: 550 approx.
Hon. Secretary: Pádraig Ua hÁdmhaill, 86, Railway St., Armagh

Feis Tír-Eoghain (Roinn an larthar) (1937) – Town Hall, and I.N.F. Hall, Omagh
Entries: 2,000 approx.
Hon. Secretary: Séamus MacCabhann, Lisonally, Omagh, Co. Tyrone

Portstewart Musical Festival (1946) – Town Hall, Portstewart
Entries: 1,700 approx.
Hon. Secretary: Ernest Wilson, Town Hall, Portstewart, Co. Derry

The Plainchant Movement

By

HUBERT ROONEY

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THE cynic might well ask whether a plainchant movement exists in this country, and if so, in which direction it may be said to move. Out of a welter of lectures, competitions, broadcasts and festivals what specifically has emerged? It is nearly fifty years since His Holiness Pope Pius X urged "the restoration of the use of Gregorian Chant by the people so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times." Have we in these fifty years restored the Chant to the people? The answer is in the negative, and though one might refer to the commendable work which has been done in certain dioceses, one must conclude with a confession of comparative failure.

Criticism of past efforts, however, must not overlook what has been achieved in the face of many difficulties and discouragements. In every country the restoration of plainchant has been a struggle against inveterate routine and that 'vis inertiae' which in time must damp the ardour of every reformer. It is a true saying that the music of any period reflects the life of the people at that particular time. Can we then hope that the Chant may find a place in the lives of those whose mental pabulum consists of jazz and the cinema? The glory of the hills endures in spite of the skyscraper and the factory; the skies are still as blue (except in cities) as they were a thousand years ago when this music was written; and its beauty transcends time and place. The problem is how to make the people conscious of that beauty, how to convince them that they can easily bring it into their daily lives. In lectures one preaches to the converted. Broadcasts achieve little because nobody listens. Competitions, though useful as propaganda, have proved disappointing for many reasons that it would be useless to enumerate or discuss. Occasionally the adjudication of a faddist or an incompetent has checked the work of years, and even some winning choirs sing no more chant until preparing for another competition.

Memorable indeed were the great liturgical festivals at Ennis, Tuam, Limerick, Armagh, Kilkenny and elsewhere. At some of these the competitive element was successfully maintained, but

everywhere the main feature was the massed singing of the Ordinary of the Mass by thousands of children, and each festival seemed to brighten the prospect for the enthusiast; but in the words of the well-known ballad "Hope smiled but to deceive." How rarely one can hear in town or country church a weekly Missa Cantata with the congregation exercising their proper function of singing the Ordinary of the Mass! This was being done to some extent in France, Belgium, Holland, Germany and England, but how far it has survived the ravages of war I do not know. It can be done here if, profiting by our past mistakes, we go the right way about it.

One of the chief obstacles is the lack of a united front among the teachers and propagators of plainchant. When I first became interested in the Chant in this country more than a quarter of a century ago, I was struck by the difficulty of obtaining any authoritative guidance in the subject. Successive examiners of school choirs contravened their predecessors' admonitions in such vital matters as phrasing, tempo, rhythm and interpretation. Writers on the subject seemed similarly at variance. They were more theoretical than practical, and seemed bent on generating heat rather than diffusing light. Sojourns at Solesmes, Farnborough, Beuron and other monasteries gradually extended my horizon, but still I wondered at the radical differences in the teaching of such authorities as Dom Johner and Dom Gajard, or Sir Richard Terry and H. P. Allen, who worked with Dom Mocquereau. If that quintet of famous scholars could have been gathered together in a room they would have disagreed as heartily as did the learned members of the Pontificial Commission which was appointed to restore the Chant. From the days of the first Plainchant Summer School in 1904, which, by the way, was organised at Appuldurcombe in the Isle of Wight by an Irish priest, Father Michael Moloney of Westminster Cathedral, the spirit of discord seems to have checked the movement. When I first joined the Society of St. Gregory, the same divided counsels prevailed, and, about twenty years ago, very nearly wrecked it entirely. However a few indomitable spirits guaranteed the finances of the Annual Summer School at Oxford, the crisis passed, some faddists faded out, and the Society flourishes to-day.

Again, organ accompaniment for the chant has always been a matter of violent contention. Lifelong friends become estranged from each other because one puts his chords with the ictic notes, while another puts them with the verbal accents, whilst some of us wish that they would both put them in the waste-paper basket and sing the Chant as its composers conceived it – unaccompanied. Occasionally, as at Solesmes and Beuron, one hears the discreet, unobtrusive modal background which supports without trying to

lead the singers, but many accompaniments merely emphasise the historic fact that Gregorian Chant at its best period was a complete art-form and that as harmony progressed melody declined. Those who disagree so completely on this and other matters of secondary importance would do well to study the Vatican Preface and the very few Decrees of the Sacred Congregation of Rites that have amplified it, and to base their labours on these essentials, in so far as any attempt to popularise the Chant is concerned.

Turning to the future, the following would seem to be the essentials for success:

First of all there must be clear and explicit ecclesiastical guidance. Surely this can be best provided by a Liturgical School of Music as in Rome, New York and other centres. The cost would be infinitesimal compared with the financial streams that flow in other directions. Professors and examiners from this School would speak with due authority and unanimity. They would differentiate the essentials laid down in the Vatican Preface and Decrees of the Sacred Congregation of Rites from the various niceties and refinements of specially trained choirs.

In a Decree dated January 1911, it was specifically stated that

> the Vatican Edition of the Gregorian Liturgical Books as published by Apostolic Authority, with its traditional notation and with the rules placed at the beginning of the Roman Graduate, contains sufficiently and abundantly (satis superque) all that is needed for an exact rendering of the Chant.

For examiners and adjudicators to insist on anything further is *ultra vires*, and does more to retard a general movement than to advance it.

To teach the Chant according to the theories and usage of the Benedictine Fathers of Solesmes, as we do at the Royal Irish Academy of Music and at the National University is, in my opinion, the best way to train our students, many of whom are the teachers, organists and choirmasters of the future. But to insist upon adherence to those theories in adjudicating or examining is to betray the limits of one's knowledge, and to hinder the spreading of the Chant among the people.

Secondly, there could surely be some co-operation between ecclesiastical and educational authorities, to facilitate and forward the movement in the schools throughout a country which is frequently referred to as being Catholic. If it is too much to expect that special school time should be allotted for the study of the Chant, need teachers be prevented from regarding it as suitable matter for the ordinary singing class? Again, teachers are encouraged and

financed to attend summer courses in other subjects, but those who attend summer courses in plainchant do so at their own expense and at the sacrifice of their holidays. Personal interviews have convinced me that a scheme promulgated by some competent authority (such as the suggested Liturgical School of Music) could be arranged, especially if the scheme envisaged examination.

This brings me to my third point – the awarding of diplomas or certificates of proficiency as teachers or exponents of the Chant, in so far as these may be considered desirable. This again is the function of a properly constituted Liturgical School of Music under ecclesiastical authority. For any unauthorised individual, cleric or layman, to award such diplomas is absurd, especially to award them to one's own pupils, as I have frequently been asked to do at the conclusion of a course.

Finally, if Gregorian music is ever to become congregational, the people must be approached with a simple practical plan that makes no impossible demands upon them. Anyone who has ever tried to teach a congregation to sing knows that they do not read music, either in plainchant or staff notation. They will sing by ear or not at all. Gregorian tunes for the Ordinary of several Masses and for Benediction are as easy as any other tunes, and can readily be taught to sodalities by a competent musician who can sing and has a fair working knowledge of the essentials of the Chant. This calls for the co-operation of musicians with their clergy, such as has made the movement a success in a few centres. The wise can be left to wrangle in the jargon of the pundit about archaeological obscurities and aesthetic theories, for as I have frequently said it is far more important that thousands of plain, ordinary folk should sing the Chant moderately well than that a few eclectics should gather together and give thanks that they do not sing as other men.

Gregorian Chant is a sturdy natural growth, like the wild flowers of the countryside. Throughout the centuries, successive generations have found in its enduring melodies spiritual calm and the soul of prayer. Each man will take from it some echo of what he brings, be he poet or peasant, scholar or saint – there is joy and solace for all. As we seek out and cherish these wild flowers of the world's childhood, redolent with the simplicity of bygone days, let us beware lest the faddist lead us into his hot-house where bloom only the exotic growths of his own hyperbole.

Orchestral and Chamber Music in Dublin

By

BRIAN BOYDELL, B.A., B.MUS., L.R.I.A.M.

Composer; Conductor, Dublin Orchestral Players; Member of the Staff of the Royal Irish Academy of Music

AN essential condition of a spirit of culture in a civilisation is that it should continue to develop and evolve. The self-satisfied and complacent attitude which is too often to be found among the practitioners of the arts, as well as among the general public, leads to stagnation, and frustrates the essential evolution of any cultural movement. On the other hand it is far too easy to grouse and be a destructive critic; even though this may to some small extent stimulate the evolutionary process.

In Ireland the musician has every reason to complain, for he has perhaps fewer opportunities than in any other European country for realising his ideals. It is therefore important to give as objective a view as possible of the conditions in this country, but in avoiding complacency one must also beware of defeatist criticism. The description of orchestral and chamber music in Dublin, which follows, is an attempt to produce an objective survey, in the sincere hope that it may stimulate Irish musicians and those who have the welfare of the country more directly in their hands to do something which may improve our musical culture.

It must not be forgotten that Ireland is a young state in which political and nationalist ideals naturally loom foremost in the minds of our statesmen, and that social conditions, especially outside the chief cities, have not yet become sufficiently stabilised to allow a normal degree of musical evolution. Some progress has indeed been made, but it is to militate against the danger of stagnation through complacency and self-satisfaction that the inadequate state of orchestral and chamber music in the country is stressed. Certain reasons will be suggested why these activities are not flourishing as they should.

ORCHESTRAL MUSIC

There is but one professional symphony orchestra in Ireland, the Radio Éireann orchestra, and apart from isolated visits to provincial cities its activities are confined to the capital. This orchestra affords us our sole opportunity of hearing live orchestral music, played with

a professional standard of technical proficiency, except for the rare occasions when an English orchestra pays a visit to Dublin. The people of most of the country towns however have no means of hearing and seeing the greatest musical instrument that has been developed, except in so far as certain amateur orchestral societies have made valiant efforts to give them some hint of the possible power and beauty of the modern symphony orchestra.

The concerts given by the Radio Éireann Orchestra are dealt with in another article in this book. Suffice it to say that both the standard of playing and the general quality of the programmes have improved tremendously within the past few years, during which the orchestra has given regular concerts of a semi-private nature in the Phoenix Hall, and that there is a widespread agitation for the resumption of the public symphony concerts, abandoned in 1947.

The recent formation of the Radio Éireann Light Orchestra has taken a burden off the shoulders of the symphony orchestra; for no orchestra which sets out to give first class performances of the great masterworks of the repertoire can afford to waste its time and energy on hack work which every broadcasting station seems bound to provide in the form of meal-time concerts for those who prefer to eat their sausage and mash to the background of light music. This kind of music, until recently, was provided by the symphony orchestra.

The salaries offered to the members of the Radio Éireann Orchestra have lately been increased. Hitherto, the very low rate of salary was largely responsible for a certain feeling of discontent amongst the players, and proffered little encouragement to those who could not resist the very natural temptation of seeking more lucrative employment across the water. It may be added, however, that the present rate of remuneration still compares poorly with that of orchestras in England.

The fact that a popular demand for orchestral music is growing, at least in Dublin, is shown not only by the audiences who attended the public symphony concerts given up to recently by the Radio Éireann Orchestra, but also by the enthusiastic numbers of young people who come to hear the three concerts which are given every year by the Dublin Orchestral Players. This is an amateur orchestral society, founded by Constance Hardinge and Havelock Nelson in 1939. The author of this article is its present conductor. The aims of the society are to train young players in the art of orchestral playing, and to give public performances which aim at a musically, if not technically, perfect rendering of works of educational merit, and such as will encourage a high standard of taste. Their repertoire is of course greatly limited by the technical proficiency of the

individual players, though it can be claimed that in their twenty-nine concerts to date no work of doubtful musical value has ever been performed. This orchestra consists of about fifty players when at full strength.

The Dublin Orchestral Players have made a point of introducing a new or unusual work in each of their programmes. Apart from numerous first performances of works by contemporary Irish composers, such works as the Mozart Bassoon concerto, the Fifth Brandenburg concerto of Bach, the Vivaldi-Bach concerto for four pianos, and other standard classics have (surprisingly enough in the case of these latter well-known works) been given for the first time in Ireland by this orchestra. It is the constant regret of the progressive and adventurous committee of management that they are limited in their programme building by the technical resources of amateur instrumentalists; for there are so many fine pieces of orchestral music from the classical, romantic and contemporary repertoires which have never been performed in Dublin, and which they would like to introduce were it possible for them to do justice to the performances of technically difficult music.

The Society has recently extended its services to young conductors and composers who wish to practise their art, or have their works tested. Each composer or conductor, who is approved by the committee, is allotted a portion of three rehearsals. This is the only body in the country which offers such facilities. A system of Associate Membership, with special terms for students, enables those who are interested in orchestral playing to attend rehearsals and study orchestral music in greater detail than is possible at concerts. Numerous other privileges are offered to associate members.

There are several other orchestras in Dublin, some permanent and some which perform occasionally.

(1) *The Dublin Municipal School of Music* has two orchestras, a senior and a junior. These orchestras exist for training purposes, and they give very fine performances of the easier works for orchestra under the enthusiastic directorship of Michael McNamara. The standard achieved, particularly by the juniors, reflects great credit on the patience and inspiring leadership of their conductor.

(2) *The Royal Irish Academy of Music* has two student orchestras, for junior and senior players. The junior Orchestra of strings alone is conducted by Anthony Hughes, B.Mus., and the senior Orchestra, which accompanies advanced student instrumentalists in concerts at prizewinners' concerts, and also performs works for string and chamber orchestra, is conducted by the writer.

(3) *University College, Dublin* has an orchestra, partly composed of students, which performs at concerts given in the University. It is conducted by Dr. J. F. Larchet.

(4) *Dublin University* has an orchestra, which takes part in the performances of the D. U. Choral Society, under the conductorship of Joseph Groocock, B.Mus.

(5) *The Orchestra of the Keating Branch of the Gaelic League*, a rather more recent foundation, has made a speciality of the performance of works by young Irish composers.

(6) *Our Lady's Choral Society*, when not making use of the services of the Radio Éireann Orchestra, is accompanied in oratorio performances by an orchestra which has been recently assembled. Their conductor is Oliver O'Brien, B.Mus.

(7, 8) *The Dublin Grand Opera Society* and the *Dublin Operatic Society* each assemble an orchestra for their regular opera seasons, consisting for the most part of members of the Radio Éireann Orchestra, together with the resident players of the theatre in which the operas are produced.

The list given above does not include Salon and Light Orchestras, specialised combinations such as Brass and Reed Bands, nor orchestras which have only recently become inactive, such as the Dublin String Orchestra which for many years under the conductorship of Terry O'Connor gave performances of a higher standard than any other orchestral body outside the Radio Éireann Orchestra, and introduced many fine modern works to Dublin audiences.

Such a large list of orchestras functioning in Dublin might suggest a considerable amount of musical activity. But the number of orchestras is misleading, being due rather to a regrettable tendency for artistic activities in Dublin to split up into a number of rival factions. It is doubtful whether there are enough competent instrumentalists among all the amateur bodies listed to form even one really good orchestra. The same leading players actually form the backbone of these orchestras, each one playing for several different organisations.

Turning now to some of the details connected with amateur orchestral playing in Ireland, a description of the difficulties encountered in running the Dublin Orchestral Players should cover the various problems which beset other societies, including those admirable orchestral societies which function under very great disadvantages in one or two provincial towns.

Most fundamental of all, perhaps, is the lack of real musicianship amongst instrumentalists in Ireland. This is a problem in itself, which cannot be discussed at length in this article. Its only cure is a complete reorganisation of musical education. Among amateur instrumentalists, there is only a minute percentage of really musicianly players, who enjoy playing music for its own sake, and realise that they are practising an art rather than a craft. A large number of the remainder attach more importance to being seen on a platform than to the art of music-making, and display an appalling ignorance of music generally. These facts are perhaps borne out by the virtual impossibility of inducing an orchestra to rehearse for the sole enjoyment of playing music together without the stimulus of public performance, and by the difficulties encountered with those players who will refuse to play if they are placed amongst the Second Violins. Such attitudes have of course a most cramping effect on the essential spirit of co-operation without which a good ensemble is impossible. Within recent years, however, a new spirit of enthusiasm has been growing among amateur instrumentalists, so that the above strictures are less true now than they would have been four or five years ago.

One of the great advantages of an amateur orchestra, when compared to a hard-working professional body, is that they are able to rehearse a programme over a considerable period of time. In this way, the players have time to assimilate the direction in which phrases and climaxes are moving, thus attaining (as far as their technical proficiency allows them) the essential dynamic movement which characterises a living performance. It is for this reason that the Dublin Orchestral Players insist on a 75% attendance at rehearsals. In the earlier days of the orchestra we were here faced with another problem – that of the young player who had won cups at the Feis Ceoil competitions, and considered it an insult to be asked to attend more than the last couple of rehearsals before a concert. In this way we lost many good players, though significantly enough, the ensemble improved enormously despite the loss of ‘star’ players.

Wind players present a different problem. Four years ago there were no amateur Horn players, and only two Bassoons and one Oboe player of amateur status in Dublin, so that it was necessary to engage professionals to fill the gaps in the Wind section. It is financially impossible for an amateur orchestra to engage professionals for more than two rehearsals, with the result that the ensemble suffered very considerably. The Dublin Orchestral Players have now a complete amateur wind section – but the struggle to attain this goal in the capital city reveals a serious dearth of such

players. It seems extraordinary that more young people do not learn Wind instruments, in preference to struggling with the difficulties of the piano – an instrument which so few finally master well enough to be able to take part in ensemble playing. In a comparatively short time, any musically inclined person can become sufficiently good on a Wind instrument to be able to enjoy playing in an amateur orchestra. Perhaps one reason for the dearth of Wind players in Ireland is to be found in the monstrous import duty which nearly doubles the price of an instrument in this country. The financial problems of running an amateur orchestra are considerable, especially if one resists the temptation of playing to the gallery by engaging popular soloists. The Dublin Orchestral Players' policy of encouraging young soloists who have not yet become a popular draw has always ended in a considerable loss of money, which has had to be made good by the generosity of those who are interested in the aims of the Orchestra. It is practically impossible for an amateur orchestra to exist in Dublin without some degree of private support, and this will be the case until an adequately equipped concert hall is built. There is at present no available hall in Dublin suitable for orchestral performances or which has a stage large enough to accommodate a symphony orchestra. A very large proportion of the expenses of a concert go to the building of a special platform extension.

CHAMBER MUSIC

It is significant, in view of the lack of true musicianship noted in connection with orchestral playing, that chamber music is sadly limited in Ireland. At present the initiative in regard to chamber music of a professional standard is almost entirely in the hands of members of the Radio Éireann Orchestra. Among the active combinations are the Girulli and Dublin String Quartets, and the Prieur Instrumental Ensemble. Musical activity, however, is developing rapidly at the time of writing, and there are signs, such as the awakening of enthusiasm among some of our younger players and the recent performances of seventeenth and eighteenth century music by ensembles under the direction of John Beckett, that chamber music may soon become part of the regular activity of instrumentalists. But we have a long way to go before the practice of chamber music in Dublin will be in a healthy state. The very serious effect of the dearth of chamber music groups on the Irish composer is too obvious to need elaboration. Not only does the average instrumentalist seem to show little desire to play chamber music, but the public also have very little interest in what may be regarded

as the purest form of music. A most interesting series of chamber music concerts were organised some time ago in Dublin, and were given so little support that the venture had to be abandoned after the first few concerts. It is useless to point to the size of the audiences at the R.D.S. recitals in defence of a public taste for chamber music, for these recitals are social events and free to members.

The fundamental reason for this sad state of affairs is to be found in the lack of proper musical education. The Irish people are potentially musical, but they are largely ignorant of how to listen, nor have they much opportunity of learning how to listen so long as teachers and schools of music are concerned almost entirely with the craft of music, with their eyes fixed on examination successes, and so long as the appreciation of music remains a neglected subject in the schools.

Having painted so gloomy a picture of the state of orchestral and chamber music in Ireland, it may be advisable to stress the dynamic object of active dissatisfaction. There is no need to give way to frustration, or cynicism, for there is a goal to aim at and work for, namely, the development of our latent musical capabilities, until the time is reached when an amateur or even professional orchestra will exist in each of the larger towns, when a great national orchestra will absorb all the latent instrumental talent, and when activity will develop in the field of chamber music comparable to that which existed in the days when Merrion Square alone could boast about a dozen private string quartets. In addition, we must aim at creating an appreciative and knowledgeable public, who will realise that music has something of more permanent value to offer us than Hollywood.

This may seem a fantastic dream, but is not the answer to be found in Germany before the war? In that country, music was considered an essential part of national education. Every town had its orchestra, practically every family its instrumentalists and all the people enjoyed music as an art, rather than as an accomplishment to be admired at a distance. This goal can certainly be reached here in Ireland within a few generations, provided that those who have the fate of the country's education in their hands are willing to recognise music as a valuable factor in the school programme, and to give it the place which it already has in the English and Continental systems.

The Principal Orchestras

Radio Éireann Symphony Orchestra (see p. 204)
Radio Éireann Light Orchestra (see p. 205)
Senior Orchestra, Royal Irish Academy of Music (1906, re-formed 1950) – Str. 9, 9, 5, 4, 1. Concert Hall, R.I.A.M.
Conductors: Brian Boydell, B.Mus., L.R.I.A.M., 1950– ; Jaroslav Vanacek 1950–
Leader: Miss Joan McElroy 1950–
Correspondence: Commdt. Connery, Secretary, R.I.A.M., Westland Row, Dublin
Dublin Municipal School of Music Orchestra (1928) – Str. 10, 10, 4, 4, 2. Wwd. 2, 2, 2, 2. Bwd. 2, 2, 3, 1. Timp. 1 Perc. Aberdeen Hall; Mansion House.
Conductors: Arthur Darley 1928; Miss Petite O'Hara 1930; Miss Maud Davin 1932; Joseph O'Brien 1934; Michael McNamara and Joseph O'Brien 1935–
Leader: Miss Clara Greene 1943–
Correspondence: Joseph O'Brien, Director, Dublin Municipal School of Music, Chatham Row, Dublin
Ceol-Fhuireann Chraohh an Chétinnigh (Orchestra of the Keating Branch of the Gaelic League (1934) – Str. 6, 6, 2, 2, 1. Wwd., Bwd. and Perc. engaged for special concerts. Mansion House; Aberdeen Hall.
Conductors: Proinnsias Ó Ceallaigh, L.R.I.A.M. 1934; Fachtna Ó h-Annracháin, B.Mus. 1942; Gerard Victory 1947; Sean Cremer, 1949–
Leader : Peigí Ní Cheilleacháin 1943–
Hon. Secretary : Doirín Ní Thomáis 46, Parnell Sq., Dublin
Cork Symphony Orchestra (formerly The University Orchestra, 1934) – Str. 12, 12, 5, 6, 2. Wwd. 3, 2, 2, 2. Bwd. 4, 2, 3, 1. Timp., 2 Perc. Aula Maxima, University College, Cork ; City Assembly Hall, Cork.
Conductor: Aloys Fleischmann, MA., B.Mus. 1934–
Leader: W. E. Brady, L.T.C.L. 1934–
Correspondence: Aloys Fleischmann, Glen House, Ballyvolane, Cork
Dublin Orchestral Players (1939) – Str. 12, 12, 5, 6, 2; Wwd, 2, 2, 2, 2. Bwd. 4, 2, 3, 1. Timp. 1 Perc. Metropolitan Hall; Abbey Lecture Hall; Mansion House, Dublin
Conductors: Havelock Nelson, Ph.D. 1939; Brian Boydell, B.A., B.Mus, L.R.I.A.M. 1943
Leader: Miss Hazel de Courcy 1944–
Hon. Secretary: Charles Acton, 2, The Hill, Monkstown, Co. Dublin

NORTHERN IRELAND

Belfast Philharmonic Orchestra (1874) – Str. 12, 14,8, 8, 3. Wwd. 3, 2, 2, 2. Bwd. 4, 2, 3, 1. Timp., 2 Perc. Ulster Hall, Belfast.
Conductors: Henry Stiehl 1874; Sir Robert Prescott Stewart 1877; Adolf Beyschlag 1880; Francis Koeller, D.Mus. 1887; Edward Godfrey Brown, A.R.C.M., O.B.E. 1913; Denis Mason Mulgan, B.A., B.Mus. 1950
Leader: E. A. A. Stoneley, D.Mus. 1940–
Secretary: Robert Bell, F.S.A.A., 2, Wellington Place, Belfast
City of Belfast Orchestra (1950) – Str. 9, 7, 5, 6, 2. Wwd. 3, 3, 3, 2. Bwd 4, 3, 3, 1, Timp., 1 Perc., Harp. Ulster Hall, Belfast
Conductor: Denis Mulgan, B.Mus.
Correspondence: Denis Mulgan, 28, Castle Gardens, Belfast

B.B.C. Northern Ireland Light Orchestra (see p. 206)

Walden String Orchestra (1930) – Str. 6, 5, 2, 3. Town Hall, Newry.
Conductor and Leader: Mrs. Alma Henry
Correspondence: Mrs. Alma Henry, Walden Lodge, Goraghwood, Newry, Co. Down

Cafolla Junior String Orchestra (1944) – Str. 7, 7, 2, 3, 1. Piano. Guildhall, Londonderry.
Tutor-Conductor: O. P. F. Cafolla, L.T.C.L., M.R.S.T.
Hon. Secretary: Miss S. O'Doherty, 163, Strand Rd., Londonderry

Corelli Orchestra (1946) – Str. 12, 9, 2, 2, 1. Wwd. 1, 1, 1, 1. 80, Gt. Victoria St., Belfast.
Conductor: G. A. Vincent
Hon. Secretary: Miss Madeline Firth, L.T.C.L., 5, Divis St., Belfast

The Studio String Orchestra (1947) – Str. 12, 8, 6, 2. Performers' Club. Belfast; B.B.C., Belfast.
Conductor: Havelock Nelson, Ph.D., D.Mus.
Leader: Phillis Tate
Hon. Secretary: Mrs. D. Rodgers, 174, Albertbridge Rd., Belfast

University Orchestra, Queen's University, Belfast (1948) – Queen's University, Belfast
Conductor: Ivor Keys, MA., D.Mus., F.R.C.O.
Hon. Secretary: Hon. Secretary, Music Society, Queen's University, Belfast

Chamber Music Groups

Ceol Chumann Quintet (Previously – 1933 to 1940 – the Ceol Trio) (1940) – Radio Éireann Studios

Personnel: Mollie Flynn (Flute); Jack Cheatle (Violin); Kathleen Rankin (Viola); Aileen Foley (Cello); Éamonn Ó Gallchobhair (Piano)

Correspondence: Éamonn Ó Gallchobhair, 92, Pembroke Rd., Ballsbridge, Dublin

The Cirulli String Quartet (1949) – Radio Éireann Studios

Personnel: Zola Cirulli (Violin); Alfonso Evangelisti (Violin); Mario Gavagnin (Viola); Maurice Meulien (Cello)

Correspondence: Zola Cirulli, c/o Radio Éireann Orchestra, Phoenix Hall, Exchequer St., Dublin

The Dublin String Quartet (1949) – Aberdeen Hall; Leinster Hall; Mansion House, Dublin; Radio Éireann Studios

Personnel: Francois D'Albert (Violin); William Shanahan (Violin); Maire Larchet (Viola); Maurice Meulien (Cello) (Temporary)

Correspondence: Dr. Francois D'Albert, "Edelweiss," 17, Lr. Kimmage Rd., Harold's Cross, Dublin

Prieur Instrumental Ensemble (1950) – Radio Éireann Studios

Personnel: André Prieur (Flute); Zola Cirulli (Violin); Maire Larchet (Viola); Maurice Meulien (Cello); Mercedes Bolger (Harp); Gerard Shanahan (Piano)

Correspondence: André Prieur c/o Radio Éireann Orchestra, Phoenix Hall, Exchequer St., Dublin

The Academy String Quartet (1950) – Royal Irish Academy of Music; Metropolitan Hall, Dublin

Personnel: Joan McElroy (Violin); Eileen Parfrey (Violin); Cathleen Green (Viola); Pat Lavery (Cello)

Correspondence: Miss Joan McElroy, 33 Anglesea Rd., Ballsbridge, Dublin

The Dublin Society for Renaissance Music (1950) – 16, Strand Rd., Merrion Gates, Dublin

Personnel: Michael Morrow (Recorders and Lute); Brigid Morrow (Soprano voice and Recorders); Peter Schwarz (Recorders); Rosemary Wall (Recorders); John Beckett (Bass voice, Violin, Viola and Harpsichord); Francesca Shaw (Soprano voice, Viola and Recorders); Ian Graham (Tenor voice); Stewart Cross (Countertenor voice)

Correspondence: Miss Brigid Morrow, 16, Strand Rd., Merrion Gates, Dublin

NORTHERN IRELAND

Amati String Quartet (1949) – Sir William Whitla Hall, Queen's University, Belfast

Personnel: William Mclnulty (Violin); Henry Tye (Violin); Keem McEndoo (Viola); Claire Matthews (cello)

Correspondence: William Mclnulty, 218, Merville Garden Village, Whitehouse, Belfast

Choral Singing in Ireland

By
FACHTNA Ó hANNRACHÁIN, B.A., B.Mus., H.Dip. in Ed.
Music Director, Radio Éireann

IT has been suggested that the real test of the musical education of the citizens of any country is the degree to which music-making is fostered by individual members or groups of the community within their own homes. If this test were applied to Ireland, few would contend that we could acquit ourselves with credit, for such music-making has no real foothold in this country, and over large areas is practically unknown. We are accustomed to attribute the lack of cultural developments to our unhappy history, and the conditions of turmoil which lasted up to recent years, and such an argument may have a certain amount of justification, but it is high time that we scrutinised critically what has been done since conditions here have been stabilised, and a native government has come into being. Instrumental combinations and choral groups are the two chief outlets for local music-making. To establish a nation-wide interest in instrumental music and to train a generation of capable players would be a task which would at this juncture seem too formidable, too remote for realisation. Choral singing, on the other hand, can be implanted with relative ease, and can be brought within the reach of the average citizen who has neither the time nor the ability to master a musical instrument well enough to take part in concerted work. Let us then deal with the possibilities of a widespread choral movement in Ireland, and the preparatory work which must be done before such a movement could have a reasonable chance of success.

SINGING IN PRIMARY SCHOOLS

The preparatory work for any progress in choral singing must naturally commence in the schools. Few children are without some kind of singing voice, and even if they display little ability at first they progress surprisingly when placed in a musical environment. The teaching of singing has improved greatly in recent years in most primary schools, so that by the time sixth standard is reached the children have acquired some theoretical knowledge as well as the ability to sing a number of songs in unison, and perhaps some part-songs as well. Part-singing in the primary schools is the nucleus from which choral singing in the country must develop.

It is a promising sight to see twenty or thirty choirs from primary schools competing at Feis Átha Cliath, or at the Dublin Feis Ceoil, or performing at the recently established non-competitive festival, Cór-Fhéile na Scol, in Cork. Yet in relation to the potential number of choirs all over the country, those which do perform in the local churches or at local feiseanna are practically negligible in number. Some scheme of bringing the best choirs from country or provincial town schools to compete at the larger festivals would possibly be a stimulus, though it would involve the creation of a fund to defray the expenses involved. Hurling and football teams can travel to compete in other districts, and it should be possible to organise similar travelling facilities for school choirs, a task which might await the formation of a national federation of feiseanna.

STUDENT TEACHERS

The future of these school choirs rests in the hands of the teachers. If any progress is to be made, the standard of musical education of student-teachers must be raised. Many teachers who are anxious to undertake choral work with their classes feel they are not sufficiently equipped musically to do so. Summer courses in music and the advice of music organisers undoubtedly do much to help, but the real groundwork should be done before the teacher is qualified. The Training College syllabus contains many elements which no primary teacher will ever use in his school work, nevertheless music, which is useful if not essential in every school, and must usually be taught from first principles, is allowed too little time to enable young teachers to arrive at a stage when they can tackle choral work with confidence on taking up a position.

The standard of music in the Training Colleges, however, depends on whatever knowledge the student-teachers have derived during the course of their secondary or preparatory education, and this is usually quite inadequate. If a proper foundation had been laid during the secondary or preparatory school years, the work in the Training Colleges could be directed towards preparing the students for the skilful training of choirs and the actual teaching of music in the schools, instead of being largely devoted to the inculcation of rudiments.

Much progress has indeed been made in the primary schools during the last decade, and a number of school choirs have shown both at feis competitions and on the radio what enthusiasm and team spirit can achieve even amidst the most unfavourable conditions.

SECONDARY AND VOCATIONAL SCHOOLS

The division of secondary schools into those for boys and those for girls provides a convenient line of demarcation as far as music is concerned. In the boys' schools, generally speaking, music as a subject is very much neglected, and this is true also of choral singing. The unsettled state of boys' voices during their later secondary school years cannot excuse this neglect, as special arrangements of choral music are available for boys' voices at the "breaking" or "sliding" stage, and adequate guidance is at the teacher's disposal as to how their voices should be treated.

Some colleges do good work in annually producing an operetta or musical comedy, usually Gilbert and Sullivan. The boys who take part in these performances must, after five or six years of experience, have at least acquired some knowledge of musical theory and notation. However, only a certain section of the students participate in these performances, and as the preparation for them must necessarily be done outside the normal class hours, the music must be drummed in as quickly as possible, with a minimum of "waste".

If even one hour's music per week were assigned for each class during class hours a remarkable improvement would be effected, especially in regard to sight-reading, and the spreading of a live interest in the subject among the boys in general, as against, its cultivation by a small minority. Too often boys leave the secondary school without a vestige of interest in music, or else without interest in any but the most vulgar music, a fact which explains, partially at least, the dire shortage of male singers in most choral societies in Ireland, and the non-existence of male voice choirs in most areas.

The situation in girls' secondary schools is on the whole far better. Sight-reading is often developed to a considerable extent, and choral work reaches at times a surprisingly high standard, the reason being, of course, that music in such schools is regarded as an ordinary school subject, and treated accordingly.

Since secondary school work is more advanced than that in the primary schools, none but those with special qualifications and ability should be given charge of secondary school choirs. The Department of Education should refuse to sanction unqualified teachers of choral or instrumental music in secondary schools, just as in the case of teachers of other subjects. The recent appointment of an Inspector of Music for Secondary Schools was a move in the right direction, but, until music is made an obligatory subject in all secondary schools, progress will be slow, and a nation-wide advance cannot be achieved.

As regards vocational schools, one of the difficulties in organising choirs is the continual departure of students during the school year according as they secure positions. A still more serious one is the fact that music is not yet regarded as a compulsory subject in vocational schools, and hence only those students who are really interested join the school choir, which is thus a voluntary class, and has to be taken before or after the normal school hours, when the students are too exhausted to gain the full benefits of the work. Excellent work is undoubtedly being done in many vocational schools, but much more could be achieved if music were given an integral place on the school syllabus.

FROM SECONDARY SCHOOLS TO CHORAL SOCIETY

It is principally from the secondary and vocational schools that the ranks of our choral societies are filled, so that the goal of musical education in the schools should be to impart to the students not only the ability but also the desire to continue with choral singing when they leave school. This is the crux of the whole problem. We have little or no choral tradition, and young people are seldom given the lead by their seniors as regards the joining of local choirs. The music teachers in the schools and conductors of school choirs could contribute much in effecting a change by remaining in touch with members of their choirs after they have left school, and inducing them to join any existing choral societies. Such continual youthful additions to our adult choirs would in turn give them the vitality they need to prevent their becoming fossilised.

There is no town in Ireland which could not have its choir, large or small. Even in country places, if the material for a secular adult choir should be unavailable, there is an obvious opening and a need for a choir in connection with school or church. Choirs have been formed successfully in conjunction with country branches of the Gaelic League, and there could be no better instrument in aiding the language revival than an enthusiastic bi-lingual choir.

In a centre such as Dublin, choral groups of many different types afford an outlet to choristers of varying tastes. But in small provincial centres there is no such choice, and, in forming a choir, if later friction is to be avoided, the general musical policy to be followed should be decided upon before rehearsals begin. This will usually result in a certain loss of support from those who disagree with that policy, but it is far better to do without their support from the start than to have a cleavage after the society has been in existence for some time.

When a choir has been formed, the principal difficulty is to maintain a steady attendance at rehearsals once the novelty has worn off. Added to this is the problem of maintaining a steady influx of new members to fill up the vacancies which will occur in spite of all attempts to avoid defections. Operatic societies usually attract sufficient numbers for chorus work, ladies, for reasons which it would be ungallant to enumerate, being always available. Operatic chorus work, however, is necessarily limited in scope, and it is regrettable that pure choral music, viz., unaccompanied singing and oratorio, do not attract more support, for it is in such types of singing that the full range of choral nuance is exploited, that real teamwork and subordination of the individual is exacted, that social and religious barriers are most effectively cast aside, and that men unite with their fellow-men in true exaltation of spirit.

APPRECIATION OF CHORAL MUSIC, AND LIMITATIONS OF CHORAL SINGERS

The creation of a public for choral music is a slow process, and one which still awaits fruition in Dublin, not to say in smaller centres. A consistently high standard of performance will alone achieve lasting results. As it is, the visits of the Glasgow Orpheus Choir to Dublin and the choral concerts presented occasionally by the few groups in Dublin which concentrate on the higher forms of choral music, such as Our Lady's Choral Society, the Culwick Choir, the Dublin Oratorio Society, and in the realm of Irish music Cór Chraobh an Chéitinnigh, have shown that while a small minority is always willing to give its support, only works of popular appeal, such as "The Messiah", can be relied upon to draw capacity houses. The number of choirs, however, is on the increase, and the more numerous the choirs and choral performances, the more public appreciation will grow.

Unlike instrumental players, whose musical abilities and taste have been developed from an early age, choral singers are as a rule regrettably limited both as regards technique and in their general outlook, and even if this be true everywhere it is particularly true in Ireland. Conductors should not impose music on their choirs which is beyond the members' power of appreciation. Nothing could be more likely to ruin the chances of success of a newly-formed choir of average ability than to commence rehearsals with difficult Elizabethan madrigals, or to attempt a performance of a work like *The Dream of Gerontius*. The insurmountable difficulties would almost inevitably drive the singers to despair, and cause the disruption of the choir. Where choral singing is a new enterprise, the

scope of the music chosen should correspond to, and then grow with the experience and capacities of both the singers and the public. The male sections of choirs are generally weak as regards reading ability, and it is no uncommon experience in the case of some choirs that when the men fail to make a reasonable attempt at their parts at the early rehearsals, their self-consciousness, fanned by the cynical looks and comments of the more capable lady members, often causes them to leave the choir altogether. To counter this deficiency, sight-reading is sometimes made part of the rehearsal routine, but this effort seldom meets with success. Hence the standard of our choral societies, at least in provincial centres during the formative years, is almost entirely dependent on the competence in sight-reading which their members possess on leaving school. The type of work which can be performed and the technical level which can be reached are in direct relation to the work done in the schools, which is then the essential target for improvement, if improvement is to manifest itself at all.

CHOIRS – AMATEUR AND PROFESSIONAL

It is sometimes held that choirs must be professional if they are to give performances equalling those of professional orchestras. But an amateur choir can afford to spend a few months rehearsing a programme which a professional orchestra will be expected to perform after a few days' rehearsal. If the proper enthusiasm permeates the choir, the singers will work as hard as the members of any orchestra to secure artistic perfection, and as their efforts are spaced over a much longer period of time they will assimilate the music more completely, and, given the necessary ability and direction, should succeed at least as well. Of this, the fine performances given by voluntary choirs all the world over should provide sufficient proof.

However, there is also need of groups of professional singers, especially in connection with broadcasting. The formation of Cór Radio Éireann in 1943 was welcomed by all who had the future of choral music in this country at heart, since it was a body which could be expected to give performances of choral works which would not be practicable for the ordinary choir, apart from the possibility that the choir would specialise in Irish choral music in particular. It will probably be agreed that this choir, though only a few years in existence, has more than justified its formation.

Apart from Cór Radio Éireann, a number of amateur choirs and choral societies are doing excellent work for choral music in various centres. In Dublin we have among others the Culwick

Choral Society, Our Lady's Choral Society, the Clontarf Choral Society, An Cór Laoidheogach, the Teachers' Male Voice Choir, and the choirs of the Gaelic League branches – especially Cór Chraobh an Chétinnigh, Cór Chraobh Dhún Laoghaire, Cór Chraobh na gCúig gCúigí and Cór na hÁrd-Craoibhe. In Belfast, the Belfast Philharmonic Society, the Ulster Singers and Cór Gaelach Bhéal Feirsde have given some fine performances, and in Cork St. Fin Barre's Oratorio Society, the University Choral Society, the Aeolian Choir, Cór Chois Laoi and the choirs of the Cork Municipal School of Music have done and are doing good work. Choral activity is not very widespread in the provinces, but St. Columba's Choir in Derry, the Brisbane Choral Society in Limerick, the Cecilian Choir, the Wexford Male Voice Choir, the Tramore Singers and St. Fiac's Male-Voice Choir in Graiguecullen are among the most active groups. The initiative of the County Cork Vocational Committee in appointing a Choral Instructor who has already organised a large number of choirs throughout the country has set a headline for others to follow.

CHURCH CHOIRS

Church choirs offer an ideal training ground in choral singing for young singers, all the more so as these can continue to be members after they have left school. The standard of a church choir, however, depends to a great extent on the ability of the choirmaster, and, as everyone knows, both the facilities for the training of church musicians and the general state of church music in this country leave much to be desired. It has been suggested that the great choral tradition in Wales developed hand in hand with congregational singing in the churches, and it is certain that if we are to progress here it will only be in conjunction with a revival in church music. In fact, the state of music in our churches can be regarded as a barometer which will indicate the state of choral singing in the country generally.

In Dublin we have witnessed the formation of Our Lady's Choral Society – a choir formed from the combined choirs of the Catholic churches in the city. This choir has now given performances of Handel's *Messiah*, Franck's *Les Béatitudes*, Verdi's *Requiem* and Beethoven's *Choral Symphony*. In 1950 the members of the choir went on a Holy Year pilgrimage to Rome and gave a very successful performance of the *Messiah* there, and of Verdi's *Requiem* in Paris. Such a movement offers a lead to the entire country.

With the development of choral singing in the schools, congregational singing in the churches should improve correspondingly.

The Xmas Carol Service broadcast annually from Tuam Cathedral may be quoted as an instance of what may be achieved in this respect. For this service some hundreds of children in conjunction with about eighty tenors and basses sing harmonised carols, with surprising unanimity, accuracy of pitch and spirit. If such or similar services became more widespread, church music in Ireland would take on a new lease of life.

IRISH CHORAL MUSIC

Irish music, especially choral music, is still in a relatively undeveloped state. The sum total of part-songs, arrangements and extended choral works set to Irish words is a meagre total indeed when compared with the output of other small nations such as Holland or Denmark. If choral singing is to develop in Ireland, composers will have to do their share in making choral music available, in proportion to the increase in the number of choirs and the growth in choral technique. While the best works in the international concert repertoire will always form the bulk of the programmes, the conductors of choirs should seek out new works by Irish composers, where possible even commissioning works specially for their choirs. Only then will a choral revival strike genuine roots, and composer and performer mutually help each other in the development of vocal music here.

THE FUTURE

To sum up, without an enlightened and determined effort by the Department of Education to raise the status of music and to foster a love for and a competence in choral singing among students in all types of schools, there can be no future for choral singing in this country. All the work of existing choirs, both religious and secular, derives its potentialities from the foundation laid at school, and even the creative work of our composers in the choral sphere is dependent on this prime condition. Without the demand of a home market, there is little stimulus to write.

The Gaels are reputed to be a music-*loving* race. Let us, of this generation, contrive to make it a music-*making* one.

The Principal Choirs and Choral Societies

The Hibernian Catch Club (1680) – A.T.B.B. 20. Glees and Male Voice Part Songs. Mills' Hall, Dublin
Conductor: G. H. P. Hewson, MA., D.Mus., F.R.C.O.
Correspondence: G. H. P. Hewson, i, Ashbrook Tee., Leeson Park, Dublin

The Hibernian Catch Club is probably the oldest body of its kind still in existence. It was founded about 1680 by the Vicars Choral of Christ Church and St. Patrick's Cathedrals, Dublin. The records go back to 1770, when lay members were admitted, though before this date the Vicars Choral had been accustomed to invite friends to the dinners of the Club, and to take part in the postprandial singing. Originally the Senior Vicar Choral present was in charge of the music, with the organist of either Cathedral as accompanist, but since 1922 Dr. G. H. P. Hewson has presided over the meetings of the Club. Sir Robert Stewart and Dr. Jozé were members of the Club, and wrote glees for it.

Similar to the Hibernian Catch Club is the Strollers' Club, except that Male Altos are not included in the choir. The Club consists of one hundred members who attend monthly dinners from October to March, and of whom about twenty-four form the choir and sing for the delectation of the other members and their guests.

The Clef Club, a still more recent club run on much the same lines, consists of thirty members, all of whom must be capable of sight-reading their parts in the choral singing at the monthly dinners.

Ladies are excluded from the functions of all three clubs, even aa guests.

University of Dublin Choral Society (1837) – S.A.T.B. 120. Oratorios and Cantatas. Examination Hall, Trinity College, Dublin
Conductor: Joseph Groocock, B.A., B.Mus. (Oxon.)
Correspondence: Hon. Secretary, University of Dublin Choral Society, Trinity College, Dublin

The Strollers' Club (1865) – T.T.B.B. 24. Male Voice Part Songs. Mills' Hall, Dublin
Conductor: T. H. Weaving, F.R.I.A.M.
Correspondence: Dr. J. Beckett, Longwood, Wynnsward Park, Dublin

Cork Municipal School of Music Choir (1878) – S.S.T.B. 85. Unaccompanied Part Songs, Cantatas. City Hall, Cork
Conductor: J. T. Horne, B.Mus., A.R.C.O.
Correspondence: The Director, Municipal School of Music, Cork

Culwick Choral Society (1898) – S.T.A.B. 82. Unaccompanied Part Songs. Metropolitan Hall, Dublin
Conductor: Mrs. Alice Yoakley, L.R.A.M.
Correspondence: Edgar M. Deale, 51, Lr. Leeson St., Dublin

The Clef Club (1905) – A.T.B.B. 30. Glees, Madrigals, Folk Song Arrangements. Standard Hotel, Dublin
Conductor: William J. Watson, M.A., B.Mus., F.R.C.O.
Correspondence: C. W. Sholdice, 62, Garville Ave., Rathgar, Dublin

The Choir of the Music Soriety, University College, Dublin (1917) – S.A.T.B. 80. Part Songs, Cantatas. Aula Maxima, University College, Dublin
Conductor: J. F. Larchet, D.Mus,, F.R.I.A.M.
Correspondence: Hon. Secretary, The Musical Society, University College, Dublin

S. Fin Barre's Cathedral Oratorio Society (1923) – S.A.T.B. 60. Oratorio. S. Fin Barre's Cathedral, Cork
Conductor: J. T. Horne, B.Mus., A.R.C.O.
Correspondence: C. G. Marchant, 117, St. Patrick's St., Cork.

Cór Chraobh an Chéitinnigh (Choir of the Keating Beanch, Gaelic League) (1932) – S.A.T.B. 55. Arrangements of Traditional Irish Songs, Choral Music in Irish translations. Aberdeen Hall, Mansion House
Conductor: Sean Cremer
Correspondence: Dóirín Ní Thomáis, 46, Parnell Square, Dublin

Cór Club na Múinteoirí (Teachers' Club Male Choir) (1936) – T.T.B.B. 24. Madrigals, Part Songs, Sacred Music
Conductor: Mrs. Agnes Boylan
Correspondence: Michael Hanratty, Teachers' Club, 36, Parnell Square, Dublin

Clontarf Choral Society (1940) – S.A.T.B. 65. Oratorio, Part Songs
Conductor: Sidney Bryans
Correspondence: C. E. Pyke, Tigh-na-Sith, Sutton, Co. Dublin

Wexford Male Voice Choir (1941) – T.T.B.B. 40. Folk Songs and Part Songs. Town Hall; Theatre Royal, Wexford
Conductor: John Clancy
Correspondence: Samuel Coe, Old Pound, Wexford

Cór Radio Éireann (1943) (See p. 205)

The Tramore Singers (1943) – S.A.T.B. 30. Unaccompanied Part Songs. Rockfield, Tramore; Town Hall, Waterford
Conductor: Mrs. Stella Jacob
Correspondence: Miss B. MacKinnon, Main St.; Miss P. Downey, "Fair-linch", Tramore, Co. Waterford

Our Lady's Choral Society (1945) – S.A.T.B., 305. Oratorio. Capitol Theatre, Dublin
Choirmaster: Oliver O'Brien, B.Mus.
Correspondence: Rev. Andrew Griffith, C.C., Pro-Cathedral, Dublin

University Choral Society, Cork, and Aeolian Choir (1945) – S.A.T.B. 120. Oratorios, Cantatas. Aula Maxima, University College, Cork; City Hall, Cork
Conductor: Aloys Fleischmann, M.A., B.Mus.
Correspondence: Hon. Secretary, University Choral Society, University College, Cork

St. Fiacc's Male Voice Choir (1946) – T.T.B.B. 30. Folk Songs. St Fiacc's Hall, Graiguecullen
Conductor: Aidan Murray
Correspondence: Rev. N. Gullen, C.C., Graiguecullen, Co. Carlow

Cór Chois Laoi (Leeside Choir) (1947) – S.A.T.B. 40. Madrigals and Part Songs, Arrangements of Traditional Irish Songs. City Hall, Cork
Conductor: Pilib Ó Laoghaire
Correspondence: H. F. Bowen, 41, South Mall, Cork

The Cecilian Singers (1949) – S.A.T.B. 95. Irish and Scottish Part Songs. Gilooly and Town Halls, Sligo
Conductor: Proinsias Ó Súilleabháin
Correspondence: Mrs. Egan, John St., Sligo

Radio Éireann Men's Octet (1949) – T.T.B.B. 8. Irish and foreign Folk Songs sung in the vernacular, German Male Chorus Classics, contemporary Male Choruses. Radio Éireann studios.
Conductor: Dr. H. Waldemar Rosen
Correspondence: Denis Maher, 28, Charlevillc Rd., N.C.R., Dublin

An Cór Laoidheogach (1950) – S.S.A.T.B. 20. Pre-classical a capella music, German romantic music (with orchestra), contemporary Part Songs. Radio Éireann Studios.
Conductor: Dr. H. Waldemar Rosen
Correspondence: Denis Maher, 28, Charleville Rd., N.C.R., Dublin

The Thirteens Musical Society (1951) – S.A.T.B. 60. Rare classical and modern choral works. Concert performances of Opera. Aberdeen Hall
Conductor: Michael O'Higgins.
Correspondence: Michael O'Higgins, 5, Mt. Harold Tce., Leinster Rd.; Dublin.

NORTHERN IRELAND

Belfast Philharmonic Choir (1874) – S.A.T.B. 260. Cantatas, Oratorios. Ulster Hall, Belfast
Conductor: Denis Mason Mulgan, B.A., B.Mus. (Oxon.)
Correspondence: Robert Bell, F.S.A.A., 2 Wellington Place, Belfast

Newry Philharmonic Choir (1908) – S.A.T.B. 55. Oratorio. Town Hall, Newry
Conductor: F. G. Carter, F.R.G.O., A.T.C.L.
Correspondence: J. A. Craig, "Ormiston," Newry. A. Cooper, Rathfriland Rd., Newry, Co. Down

Queen's Island Male Choir (1913) – T.T.B.B. 46. Madrigals and Part Songs, Folk Song Arrangements
Conductor: Robert Simpson, A.R.C.O., L.G.S.M.
Correspondence: John M. Keith, 145, Roseberry Road, Belfast

Victoria Male Voice Choir (1917) – T.T.B.B. 50. Part Songs and Sacred Music. Assembly Hall, Belfast ; Main Hall, Assembly Building, Belfast
Conductor: Douglas Armstrong
Correspondence: J. Willix, 119, Brookmount St., Belfast

Belfast Excelsior Male Voice Choir (1918) – T.T.B.B. 48. Male Voice Part Songs. Assembly and Ulster Halls, Belfast
Conductor: Stanley Firth, L.R.A.M., F.T.C.L.
Correspondence: W. H. Duffin, 262, Cregagh Rd., Belfast

Belfast Choral Union (1920) – S.A.T.B. 70. Part Songs and Elizabethan Madrigals. C.I.Y.M.S., Donegal Sq. East, Belfast
Conductor: James Graham
Correspondence: James M. Smith, 45, Willowbank Gardens, Belfast

Killowen Male Voice Choir (1921) – T.T.B.B. 36. Male Voice Part Songs. Town Hall, Coleraine
Conductor: Miss Winifred Thompson
Correspondence: D. McCrotty, Hawthorn House, Bushmills Road, Coleraine,

Portadown Male Choir (1927) – T.T.B.B. 41. Part Songs. Town Hall, Portadown
Conductor: John Donnan, A.R.C.M.
Correspondence: T. McCann, Victoria Tce., Gervaghy Rd., Portadown, Co. Armagh

The Ormiston Choir (2936) – S.A.T.B. 88. Unaccompanied Part Songs
Conductor: William Boyd
Correspondence: R. V. Neely, 13, Donegall Sq. West, Belfast

Linenhall Mixed Voice Choir (1936) – S.A.T.B. 47. Madrigals, Part Songs. Town Hall, Ballymena
Conductor: Goodlett Leetch
Correspondence: Miss Mollie Lynn, 92, Bridge St., Ballymena, Co. Antrim

Londonderry Male Singers' Choir (1936) – T.T.B.B. 38. Part Songs, Guild Hall, Londonderry
Conductor: Mrs. I. H. Wilson, L.R.A.M., A.R.C.M.
Correspondence: W. R. Gilliland, 28, Miller Street, Londonderry

Coleraine Linnets (1937) – S.M.A. 35. Irish Folk Songs and Part Songs. Technical School, Coleraine
Conductor: James Moore, F.T.C.L., A.R.C.O., F.T.S.C.
Correspondence: Miss M. Christie, Strand Rd., Coleraine, Co. Derry

The Northern Ireland Singers (1938) – S.A.T.B. 12, Madrigals and Part Songs. B.B.C. Studios, Belfast
Conductor: Edgar Boucher, B.Mus.
Correspondence: Edgar Boucher, Broadcasting House, Ormeau Ave., Belfast

Ulster Girls 9 Choir (1938) – S.S.A. 50. Part Songs, Irish Folk Songs. Assembly Hall, Belfast
Conductor: Miss Irene G. Browne
Correspondence: Miss Ina Clarke, 43, Groce Ave., Bloomfield, Belfast

Ulster Singers (1940) – S.A.T.B. 37. Madrigals, Irish Folk Song Arrangements. B.B.C. Studios Belfast
Conductor: John Vine, F.R.C.O.
Correspondence: Miss Florence Cooke, 52, Rosemount Gardens, Belfast

St. Columb's Mixed Voice Choir (1943) – S.A.T.B. 62. Gaelic and Anglo-Irish Part Songs. Derry Guildhall
Conductor: Samuel J. Burke
Correspondence: Michael Ultan McHugh, 8 Dungiven Rd., Derry

Cór Gaedhealach Bhéalfeirsde (1942) – S.A.T.B. 68. Irish Music, Madrigals. St. Mary's Hall, Belfast
Conductor: Miss K. McDermot, L.T.C.L.
Correspondence: Hon. Secretary, c/o St. Brendan's P.E.S., Milford St., Belfast

Ulster Transport Choir (1943) – S.A.T.B. 48. Part Songs. DonegaU Square, Methodist Church Hall
Conductor: Douglas Armstrong
Correspondence: Miss Eva Dunlop, c/o Ulster Transport Authority, Queen's Road, Belfast

Willowfield Male Voice Choir (1944) – T.T.B.B. 36. Part Songs. Assembly and Grovenor Halls, Belfast
Conductor: James Woods, Junr.
Correspondence: Thomas McCord, Junr., 32, Templemore Ave., Belfast

St. Patrick's and St. Anne's Male and Mixed Voice Choirs (1944) – S.A.T.B. 80. Irish and Anglo-Irish Part Songs. St. Columb's Hall, Derry
Conductor: John McCabe
Correspondence: George M. White, 20, Maryborough Road, Derry

Shaftesbury Male Voice Choir (1944) – T.T.B.B. 49. Musical Comedy Part Songs. Assembly Hall, Belfast
Conductor: William Boyd
Correspondence: H. Simpson, 17, Vara Drive, Belfast

Londonderriaires (1945) – S.S.A.A. 30. Irish Folk Songs and Part Songs. Ebrington P. E. School
Conductor: James Moore, F.T.C.L., A.R.C.O., F.T.S.C.
Correspondence: Mrs. J. Moore, " Glenbank," Glen Rd., Londonderry

Ards Choral and Orchestral Society Choir (1947) – S.A.T.B. 60. Oratorio. Guild Hall, Newtownards
Conductor: Ernest W. Browne, B.A., A.Mus., T.C.L.
Correspondence: Joseph T. Daggert, 20 Victoria Ave., Newtownards, Co. Down

Larne Choral Society (1947) – S.A.T.B. 85. Part Songs. Victoria Hall, Larne
Conductor: Miss Rita Crossey-O'Boyle, L.T.C.L.
Correspondence: Miss Geraldine O'Neill, 127, Main Street, Larne, Co. Antrim

The University Choir (1947) – S.A.T.B. 80. Part Songs, Cantatas. Queen's University, Belfast
Conductor: Ivor Keys, M.A., D.Mus,, F.R.C.O.
Correspondence: Hon, Secretary, The Music Society, Queen's University, Belfast

The Studio Singers (1948) – S.A.T.B. 25. Early Church and Modem Choral Music. 53, High Street, Belfast
Conductor: G. Frank Capper
Correspondence: Miss L. Heaney, 63, Shandon Park, Knock, Belfast

Belfast Girl Singers (1948) – S.S.A.A. 100. Folk Songs and Part Songs. Assembly Hall, Ulster Hall, Belfast
Conductor: Miss Kay Simpson
Correspondence: R. Smart, 38, Downshire Road, Belfast

Northern Ireland Festival Chorus (1951) – S.A.T.B. 220. Oratorio and Standard works. Ulster Hall, Belfast
Conductor: Denis Mulgan, B.Mus.
Correspondence: A. V. Froggatt, 38, Mount Charles, Belfast.

Opera in Dublin

By

A. E. TIMLIN

Hon. Secretary, Dublin Grand Opera Society

DUBLIN has always had the reputation of being a musical city, and its beautiful Georgian buildings and wide streets bear mute witness to the time when it was a social and cultural centre of the British Isles, when – as it was said – the success or failure of a new work might be gauged by its reception in the Irish capital. Be that as it may, the pleasure of "going to the Opera" has appealed and still appeals strongly to the citizens of Dublin, but the political history of the country and the relatively limited size of its capital have militated against the formation of a permanent opera company here.

During the last century opera was presented in Dublin by many visiting professional companies. Mr. Mapleson's Italian Opera Company, conducted by Luigi Arditi (who composed *II Bacio* in Dublin in 1859 during one of the opera seasons), was followed by Rose Hersée's English Opera Company, Blanche Cole's Opera Company, Sir Augustus Harris's Italian Opera Company (one of the principal tenors in which was the Irish Joseph O'Mara who was later to form his own opera company) and the Carl Rosa Company, under its founder-conductor, Carl Rosa. During the first quarter of this century, Mr. Charles Manners and his charming and accomplished wife Madame Fanny Moody took pride of place with the Moody-Manners Opera Company. In close competition came the Quinlan, the O'Mara and the McNally Opera Companies founded by the Irishmen Thomas Quintan, Joseph O'Mara and Walter McNally respectively, and finally the re-formed Carl Rosa under Mr. and Mrs. H. B. Phillips. The latter company staged in Dublin the first Irish performances of Thomas's *Mignon* and *The Cadi*, Guirard's *Piccolino*, Offenbach's *Madame Favart* and Ponchielli's *I Promessi Sposi*.

The first serious attempt to form a resident Irish Opera Society to cater for the Dublin music-loving public was made by Signor Adelio Viani of the Royal Irish Academy of Music. This was in 1928, and for some years under the name of the Dublin Operatic Society it presented opera in the city with varying success, first under Signor Viani, and later under Mr. George W. Sleator, during which time the competition of visiting professional companies was one of the difficulties which prevented it from achieving the

success which the venture deserved. The directorship of the Society then changed hands, being taken over in 1942 by Miss Cecilia McMenamin who succeeded in maintaining the Society until last year, when Mr. Ted Collins became Director. In the meantime, the National Opera Society under the direction of Mr. George W. Sleator had been formed, but after a brief existence this Society came to an end.

The difficulties inherent in the presentation of amateur grand opera are obvious, and have been encountered to the full by its promoters in Dublin. Because of the peculiar nature of the circumstances, it is not feasible to present a major opera, involving the employment of singers of the first calibre, on consecutive nights, as in the case of musical comedy or even repertory plays – this would impose too great a strain on the participants. So that even in a short season a repertoire of several operas is necessary, with an expensive wardrobe, scenery and properties. A relatively large orchestra under a competent conductor is also necessary, and the prices charged for admission must be reasonably low to attract the greatest number to the performances. In consequence the successful presentation of opera entails the heaviest expense, and from the earliest days it has been made possible only by the benevolence of kings and princes or wealthy patricians, or through government or municipal subsidy. By this means opera has been kept in the forefront of cultural activities. Practically every great city in Europe has its National or Municipal Opera House, and frequent performances of grand opera on a very high level are given, without the everlasting worry of whether a half empty house does, or does not, mean bankruptcy.

A decade ago the present writer and Captain (later Commandant) William O'Kelly of the Irish Army had many discussions as to the best method of furthering the cause of grand opera in Ireland, and at the same time avoiding some of the many pitfalls which lay on the way. It was finally agreed that only by a scheme of patronage could this be done, with a new society which would first have to establish itself in the confidence of the public. On February 14th, 1941, the Dublin Grand Opera Society was formed with the object of fostering native talent and of laying the foundations of a national school of opera, evocative of the Irish spirit, which would provide the city of Dublin with performances of a high standard. The Society had no funds, but had as its assets the private financial guarantee of a few music-lovers, and the enthusiasm of its first members. Dr. John F. Larchet, one of the Governors of the Royal Irish Academy of Music, became its first President, Captain (later Commandant) William O'Kelly became Chairman, and Captain

J. M. Doyle (later Lieut. Colonel, and Director of the Irish Army School of Music) became Musical Director. They are still in office.

The Society was born in the midst of World War II, and its beginnings were made with the help of Irish artists, some of whom are now the guest artists of the Administrators of the Covent Garden Opera Trust. From the commencement the standard of the Society's performances was maintained on a high level. Invitations were soon received to give performances in the provinces, and successful and repeated visits were made to Cork, Limerick, Belfast and elsewhere.

Shortly after the war ended the Society was invited to give a short season of opera in Belfast for a charitable purpose, and it had the gratification of seeing a cheque for £2,000 handed to two Hospitals there as a result of its visit. The confidence of the public in the Society was now established, and in 1944 a scheme of patronage was inaugurated at a public dinner held in Dublin. At this dinner Count John McCormack, the Irish tenor, said: "We should get the best talent available and bring it to this country as an encouragement and example. Let them show us what they have to give to grand opera, and let them see what we have to give, and, no doubt, in this way we will learn a lot – and they likewise – and in the end grand opera will benefit."

The patrons of the Dublin Grand Opera Society are divided into Life Members and Annual Members. For their subscriptions, which help towards the nucleus of a fund, members receive a voucher for two free seats in each of the Society's two seasons of Opera in Dublin and in addition secure priority booking rights over the general public. It is usual to allocate these seats for the first night of one of the operas, and this has come to be called "Patrons' Night", when only Patron members or their friends are admitted to the Dress Circle of the theatre. His Excellency the President of the Republic of Ireland, together with many members of the Diplomatic Corps and other distinguished people, graciously attend one of the performances on what is now known as "Gala Night".

From rehearsal rooms at the top of the Theatre Royal, lent by the management free of charge, the Society graduated to its own spacious rehearsal rooms, and has gradually built up an extensive wardrobe valued at over £2,000. The repertoire has included about thirty different operas from Mozart to Puccini, some of them performed in Dublin for the first time. Many famous singers and conductors have appeared as guest artists. The members of the Paris Opéra Comique came to Dublin and presented Claude Debussy's *Pelléas and Mélisande* under the distinguished baton of Roger Désormière and more recently a complete cast of the post-war Hamburg State Opera has presented two Mozart operas – *Don*

Giovanni and *Cosi Fan Tutte*. These visits, under the auspices of the Dublin Grand Opera Society, were the first of their kind, and were interesting in that they showed the production and trend of the leading post-war opera organisations in Europe. In each case the scenery and sets were built and painted in Dublin, and the chorus, where necessary, was supplied by the Society. A return visit by the Hamburg State Opera was made in 1951, when Rossini's *Barber of Seville*, with a remarkable and original setting, and Mozart's *Il Seraglio* were presented.

The scheme of operatic production in Dublin was of much interest to our visitors from the continent, where even in the smaller cities grand opera is presented in theatres run by the municipality or regional government, and where everybody, including the members of the chorus, are paid on the basis of a yearly contract. It was a new experience to them that grand opera could be presented on a high level by a Society governed by Army officers, civil servants, professional and business people, with an impressive chorus similarly composed, all of whom spend their days labouring at their own professions, and their nights in the administration and rehearsal of opera, simply as a labour of love. Dr. Gunther Rennert, Director of the Hamburg State Opera, expressed his surprise and pleasure at the spirit of enthusiasm and cooperation which, he said, "could be sensed the moment one went back-stage, and which reflected itself advantageously in the performance."

In the early years of the last decade the production of opera in Dublin was beset with difficulties concerning the recruitment of an adequate orchestra. Most of the suitable instrumentalists in the city were employed in the theatres as resident musicians, or were members of the Radio Orchestra, and it was usual to seek permission from the Minister of Defence to engage Brass and Woodwind players from the Army School of Music, whilst the Strings were engaged from private sources, the leader being usually a soloist of established reputation. This was often a prohibitive expense, and as the members of the orchestra rarely met as an ensemble until shortly before the opera season opened, the want of sufficient rehearsal together was sometimes only too apparent.

The Directors of the Dublin Grand Opera Society were, however, doggedly persevering, and they had the good fortune to find in the Government of the country Ministers who had a sympathetic and benevolent attitude towards their aims. In particular they were helped by the Ministers of Education and of Posts and Telegraphs, and as a result the Radio Éireann Symphony Orchestra of over sixty players of the highest standard was made available some seasons ago for engagement for opera in Dublin. The instrumentalists

of this organisation now form the bulk of the Orchestra during the two seasons of opera in the city. Realising that the cultural value of some of the great operas presented should not be lost to the thousands of music lovers in the provinces, Radio Éireann, which is under state control, frequently relays the Society's productions from the Gaiety Theatre. This theatre is acoustically excellent, and its management most favourably disposed towards the Society's efforts, as is proved by the numerous instances in which the Society has received from the management very practical forms of help.

The Department of External Affairs has recently appointed a Cultural Relations Advisory Committee, which has shown interest in the Society's work, and has agreed that the Society is worthy of financial aid. In fact, before the visit of the Hamburg State Opera to Dublin under the auspices of the Society, the Minister accepted a recommendation from the Committee that on this project the Society should be guaranteed against serious financial loss.

It may thus be seen that opera in Dublin is alive and flourishing and the Spring and Autumn seasons, amounting to six weeks of opera in all, have now become occasions of cultural importance to the capital. Envisaged already is a great annual festival of music, with a strong national trend, on the lines of the Edinburgh, Glyndebourne and continental festivals, in which drama, symphony concerts, recitals, competitions of various kinds, and grand opera will all be featured. In the organisation of such a festival the Dublin Grand Opera Society will automatically take its place.

The Principal Operatic Societies

Rathmines and Rathgar Musical Society (1913) – Gaiety Theatre, Dublin (two seasons annually)
Conductors: C. P. Fitzgerald 1913-17; T. H. Weaving F.R.I.A.M., 1917
Productions: Thirteen Gilbert and Sullivan Operas; three Edward German Operas; twenty-six Musical Comedies, e.g. *Lilac Time*, *The Vagabond King*, etc.
President: Miss Eva Murphy
Hon. Secretary: A. E. Glynn, 4, Leeson Park, Dublin

Cork Operatic Society (1917) – Opera House, Cork (two seasons annually)
Conductors: Theo Gmür 1917-29 ; J. T. Home, B.Mus., A.R.C.O. 1929-32 ; B. B. Curtis, L.R.A.M. 1932-35; P. J. Navan, L.T.G.L. 1935-36; T. A. Sheridan-Moffitt, L.R.A.M. 1936
Productions: Nine Gilbert and Sullivan Operas; *Edelweiss* (Theo Gmür); twenty eight Musical Comedies, e.g. *Les Cloches de Corneville, No, No, Nanette, Bless the Bride*, etc.
President: E. T. Mahony
Hon. Secretary: P. A. Buckley, 17, Flora View, Boreenmanna Road, Cork

Dublin Operatic Society (1928) – Olympia Theatre, Dublin (one season annually)
Conductors: Adelio G. Viani (Founder); Arthur Hammond; Lt. Col. J. M. Doyle; Dr. Vincent O'Brien; Louis O'Brien; Godfrey Brown; G. P. Fitzgerald; Lothar Ludwig; Michael Bowles; Arnold Perry; Michael Murtagh; Charles Lynch; Staf Gebruers; Major Sauerzweig; Michael Brierly 1945–
Productions: *The Barber of Seville*, *La Somnabula*, *Lucia di Lammermoor*, *Cavalleria Rusticana*, *I Pagliacci*, *Gianni Schicchi, Carmen, L'Élisir d'Amore, La Traviata, The Bohemian Girl, La Tosca, La Bohème, Il Trovatore, Madam Butterfly, The Lily of Killarney, Faust, Mignon, The Daughter of the Regiment, Manon, Der Freischutz, Montana, La Favorita, Rigoletto, Lurline, The Magic Flute, Martha, Lohengrin, The Tales of Hoffmann, Romeo and Juliet, Ernani*
President: Alderman Peadar S. Doyle, T.D.
Hon. Secretary: Miss Carmel O'Callaghan, 25, Hollybank Road, Drumcondra, Dublin

Dublin Musical Society (1937) – Gaiety Theatre, Dublin (Two seasons annually)
Conductors: Earnest Broadhurst, William Reidy, Gordon Spicer, Terry O'Connor, Dr. Waldemar Rosen, Dr. Walter Beckett
Productions: Fifteen Musical Comedies, including *The Cingalee, The Count of Luxembourg, The Magyar Melody*, etc.
Chairman: Bernard J. Wafer
Hon. Secretary: Miss Cecilia Helly, 37 Árd Rí Rd., Arbour Hill, Dublin,

Old Belvedere Musical and Dramatic Society (1939) – Gaiety Theatre, Dublin (two seasons annually)
Conductors: Harold R. White; Ernest Broadhurst; Comdt. J. M. Doyle; Lieut. J. G. Doherty; Michael Bowles; Oliver O'Brien; Wolseley Charles; Thomas F. Doyle
Productions: Twenty-two Musical Comedies, e.g. *Maid of the Mountains*, *Gipsy Princess*, etc.
President: A. E. Jones
Hon. Secretary: John Meagher, 7, South Gt. George's St. Dublin

The Dublin Grand Opera Society (1941) – Three seasons annually – two in the Gaiety Theatre, Dublin, and one in the provinces.
Conductors: Permanent Musical Director: Lieut. Col. J. M. Doyle, B.Mus., 1941–; Guest Conductors: Arthur Hammond, Charles Lynch, Arnold Perry, Edgar Boucher, Roger Désormière, Arthur Grüber
Productions: La Bohème, La Tosca, Madam Butterfly, La Traviata, Il Trovatore, Rigoletto, Aida, Faust, Carmen, Samson and Delilah, The Marriage of Figaro, Don Giovanni, The Barber of Seville, Cavalleria Rusticana, Pagliacci, Tannhauser, La Favorita, Hansel and Gretel, The Bohemian Girl, La Gioconda, Romeo and Juliet, Tales of Hoffmann, The Flying Dutchman, Pelléas et Mélisande (with Roger Désormière and cast from L'Opéra Comique), *Don Giovanni, Cosi Fan Tutte, II Seraglio and The Barber of Seville (with cast from Hamburg State Opera House) Un Ballo in Maschera, Don Carlos.*
President: Prof. J. F. Larchet, D.Mus., F.R.I.A.M.
Chairman: Commdt. W. O'Kelly
Hon. Secretary: A. E. Timlin, 2, Hollybrook Park, Clontarf, Dublin

Nigel Hay Productions (1950) – Opera House, Cork. Two seasons annually.
Productions: The Mikado, The Yeomen of the Guard.
Conductor: Michael O'Callaghan, B.Mus., L.T.C.L.
Chairman: James N. Healy.
Hon. Secretary: Sean Murphy, A.L.A.A., 12, Magazine Rd., Cork.

NORTHERN IRELAND

Ulster Operatic Company (1909) – Grand Opera House, Belfast (two seasons annually)
Conductors: Madame Gertrude Drinkwater, M.B.E. 1909 ; James Graham, 1946–; David G. Leinster, 1949-7
Productions: Nine Gilbert and Sullivan Operas, thirteen Musical Comedies, e.g. *Chu-Chin-Chow, Show Boat, Waltzes from Vienna, etc.*
President: Madame Gertrude Drinkwater, M.B.E.
Hon. Secretary: O. W. Peacock, 16, Knock Lofty Park, Belfast

Bangor Amateur Operatic Society (1919) – Bangor (Spring Season): Dufferin Hall, 1919-36; Tonic Theatre, 1936; The Little Theatre, 1950; Belfast (Autumn Season): Royal Hippodrome and Empire Theatres
Conductor: E. H. Emery, D.Mus., F.R.C.O., F.T.C.L., 1919
Productions: Seven Gilbert and Sullivan Operas, two Edward German Operas, twelve Musical Comedies, e.g. *A Country Girl, The Toreador, Katinka*, etc.
President: Mrs. K. Hadow, M.B.E.
Hon. Secretary: A. V. Haslet, "Ashdene", Crawfordsbura Road, Bangor, Co. Down

The Three Arts Operatic Society (1945) – Empire Theatre, Belfast (one season annually)
Conductor: John Patterson, 1945
Productions: *Vagabond King, Merrie England, Rosemarie, Tom Jones, Geisha, Rebel Maid, Show Boat*
Hon. Secretary: F. N. McElwee, 43, Wandsworth Rd., Belfast

The Lyric Light Opera Company (1948) – Empire Theatre, Belfast
Conductor: Douglas Armstrong
Productions: *The New Moon, The Lisbon Story, Merrie England*
Chairman: Denis F. Wheeler
Hon. Secretary: R. J. McAlester, Glengormley House, Whitewell, Belfast.

Music in Dublin

By

JOSEPH O'NEILL, L.R.A.M.

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If the question were posed as to whether music in Dublin has shown any consistent signs of progress since the beginning of the century, one might answer with a hesitant affirmative. Musicians and people interested in the performance of music, however, invariably pass judgment on the existing state of music from their own particular niche in the musical life, taking little or no account of musical activities in which they have no place. Thus, the pianist will follow the interests of pianoforte playing, and know little or nothing about the progress of choral music, and so on. To give an estimate of the part which music has played and is playing in the life of Dublin, we must examine the situation from all phases of musical activity in order to form a balanced judgment.

Perhaps the greatest handicap to musical progress in Dublin is musical sectarianism. Our musicians exist in separate compartments, neatly labelled as Pianists, Violinists, Orchestral Players, Conductors, Composers, Professors, and (by courtesy only) Singers. Each group pursues its own narrow pathway, and neither knows nor cares what is going on in the next street. The general public interested in the performances of music can also be docketed, opera lovers, symphony concert enthusiasts and – need one add – piano concerto fanatics forming the largest groups. There is a small band of enthusiasts for choral singing, and an infinitesimally small section of the public claims any interest in chamber music. This condition of affairs has existed in Dublin for as long as I can remember. Undoubtedly the audiences for orchestral music have increased within the last ten years, and this fact seems to have caused people to take an exaggerated view of the amount of progress which has taken place. But the increase in our concert audiences has not been offset by an increase in personal music-making.

Rather than give a detailed and documentary review of music in Dublin during the last thirty years, it may perhaps be preferable to give a series of personal impressions, not necessarily in chronological order, from which the reader may draw his own conclusions as to how much progress has actually been achieved.

In the early years of this century the main form of entertainment for the public was through the medium of the concert. These concerts ranged from the popular ballad type, with instrumental relief, to the chamber music recital. It was quite a usual occurrence for three concerts to be held on one night, and I have known that prince of baritones in his time, J. G. Doyle, to commence an evening by singing at the Round Room of the Rotunda, proceed to a concert at the Antient Concert Rooms, and from there to the Rathmines Town Hall, thus contributing to three concerts within a few hours. He would sing twice, perhaps, at the Rathmines Concert, and return to perform in the second half of each of the other concerts. His co-star of the period was Agnes Treacy, soprano, and both shared an enormous popularity in Dublin. While their songs followed the beaten track of the ballad concert, I later came to appreciate the artistry and musicianship of J. C. Doyle when he took part in works of musical importance.

The usual procedure at these popular concerts was to engage a quartet of singers – Soprano, Contralto, Tenor, Baritone or Bass – perhaps an instrumentalist, but certainly a raconteur or semi-humorous singer as a light relief. Other singers prominent on these platforms were Lena Duffy, Crissie Owens, Willie Rathborne, W. J. Briscoe, May Durkin, Fred Jeffs, Sealy Jeffares.

More serious music was in the hands of a small group of instrumentalists, and pianoforte recitals were given by Annie Lord, Victor Love, George O'Neill, violin recitals by Signor Simmonetti and Petite O'Hara. Choral music was not neglected and periodic concerts were given by various choral societies.

Grand Opera was in the hands of Barton McGuckin, but the society he conducted ceased activities after his death. Another shadowy boyish memory is of a production of an Irish Opera *Eithne* composed by Robert O'Dwyer, which was produced at the Gaiety Theatre in 1910. Among the principals was Joseph O'Mara, but even this attraction only drew a handful of people to the theatre each night.

What might be termed the "celebrity" concerts of the period were held in the Round Room of the Rotunda. For these, popular English singers were engaged, in addition to local artists.

An effort to introduce music on a higher plane in Dublin was made by Signor Esposito, then Senior Pianoforte Professor at the Royal Irish Academy of Music. A man of great personality and with a broad interest in music, he established a small symphony orchestra with his colleague Signor Simmonetti as leader, and gave Sunday afternoon concerts in the Antient Concert Rooms. A regular patron of these concerts was Archbishop Walsh, a keen

musician who was always anxious for the development of Dublin's musical life. In spite of his influence these concerts could not attract the general public sufficiently to make them a financial success.

Nevertheless, Esposito's work was not wasted, for he succeeded in awakening a portion of the public from its musical lethargy. The standard of pianoforte playing in Dublin commenced its upward trend under his influence, and he became the acknowledged leader of Dublin's musical life. Chamber music recitals were now frequently given by Esposito, Simmonetti, and Clyde Twelvetrees.

Unlike other capitals, where wealthy industrialists spend lavishly in patronage of the arts, Dublin had no patron until Sir Stanley Cochrane came on the scene. He built a splendid concert hall on his estate at Woodbrook, near Bray, Co. Dublin, and organised a series of orchestral concerts which were conducted by Signor Esposito. A special train service was arranged from Dublin and Bray to facilitate the concert goers, but the venture did not gain much public support. Other spectacular musical events were promoted by Sir Stanley at Woodbrook, but the twelve mile journey seemed to be too much for Dubliners, and Bray residents took little interest in these musical ventures. The fine hall is now only used by local musical societies for annual productions of opera or musical comedy.

Meanwhile the popular concert, in aid of this or that, continued to hold sway. In the sphere of Grand Opera an event of considerable importance was the visit of the Quinlan Opera Company to the Theatre Royal with singers of international fame, about 1912, to give a performance of the great Wagner cycle of operas, *The Ring*.

The advent of the cinema had a distinct influence on music in Dublin. At first incidental music for the pictures was provided by a piano. Versatility rather than competence was demanded of the pianist. As competition developed among the cinemas, music began to play an important part. Instrumental trios, quartets and combinations of up to eight or ten players were employed. The services of the best instrumentalists in Dublin were in keen demand, and the leader of the combination was usually a soloist of note. Dublin was not able to supply the demand completely and a number of players were brought from other countries. This new form of employment gave a transitory impetus to the teaching of string playing.

A small choral society, the Aeolian Glee Singers, had gained in numbers and was attracting attention. It was reorganised as the Aeolian Choral Society, and T. H. Weaving was appointed conductor. Its first big venture was the performance of Sullivan's *Golden Legend* at the Gaiety Theatre in 1917, when the English tenor

Walter Hyde was among the soloists. Later Verdi's *Requiem* was performed. For these performances the chorus was increased by co-operation with the Rathmines and Rathgar Musical Society. These brave efforts, however, came to an end when a repeat performance of the Verdi work was given at the Olympia Theatre, then known as the Empire Theatre. In spite of its many advantages, the theatre was not a rallying centre for the public interested in serious music, and a disaster was the result. The Aeolian Choral Society continued in existence for a few years longer, but mainly for the purpose of paying off the debt it had incurred by this performance to an empty house.

As regards the lighter side of music, the Rathmines and Rathgar Musical Society was then on the crest of the wave. With Dublin off the itinerary of the D'Oyly Carte Opera Company, the Society gave a fortnight's season of Gilbert and Sullivan operas at the Gaiety Theatre to packed houses. The very respectable bank balance gained from this season rapidly vanished after 1916, for, from this year on, Dublin was principally interested in war and politics. The public showed little desire to visit the society's ill-chosen production of *Merrie England*, which had previously been a prime attraction. Other productions had to be postponed or abandoned owing to curfew, to say nothing of the street risks of the time. A rehearsal was one night interrupted by the Black and Tans, who took away one of the principals. "Bloody Sunday" sent the Society's producer back to England by the next morning's boat. Still, the "R & R" survived this troubled period, and to-day is as flourishing as ever in its thirty-four years of existence.

When peace was finally restored to Dublin, a brighter period was ushered in for music in the city. Our native government, under the Presidency of W. T. Cosgrave, decided to establish an Army School of Music for the creation of military bands. To organise these bands and train the players, army commissions were given to Colonel Fritz Brase and Commandant Sauerzweig, two noted German authorities.

Colonel Brase became a decided force in musical matters. He had the competence and thoroughness to make a brilliant success of the Directorship of the Army School of Music, and when the first Army Band was ready, regular band performances were given in the Theatre Royal. This field of work, however, did not give sufficient scope to his talent and energy. He entered wholeheartedly into the musical life of the city. Under his leadership the Dublin Philharmonic Society came to life: and once again Dublin had orchestral concerts. It was a new experience for our instrumentalists to work under the baton of this expert and dynamic conductor.

Among some memorable performances, one may well recall the performance of the Ninth Symphony, given for the Beethoven Centenary. Oratorio was not neglected, and the Choral side of the Society was under the direction of Turner Huggard. Among the productions were Elgar's *Dream of Gerontius* and Mendelssohn's *St. Paul*, But even the strong-willed Brase was unable to keep the Philharmonic Society alive for very long, and it too joined the long list of departed musical organisations.

Orchestral music was greatly stimulated for a period in the 'twenties, when the committee in charge of the Mater Hospital Fund organised a series of Sunday orchestral concerts in the La Scala (now Capitol) Theatre, with considerable success. Dr. Vincent O'Brien was the conductor at these concerts, and visiting and local singers contributed song groups. Though the programmes tended to be popular in their appeal, nevertheless they were of good quality.

Broadcasting was the next powerful influence to make itself felt, in 1926, though 2 RN, as our radio station was then known, had very modest beginnings. The Director, Séamus Clandillon, a civil servant, was keenly interested in Irish music and was a well-known collector of Irish airs. As a singer he was a popular figure at Gaelic League concerts. Dr. Vincent O'Brien was the first Music Director, and Séamus Hughes was appointed as announcer. With an office staff of three or four, Séamus Clandillon set out to blaze the trail of broadcasting in Ireland. The station "orchestra" consisted at first of a Piano quartet, led by Terry O'Connor, with Kitty O'Callaghan (then Kitty O'Doherty, and practically unknown in Dublin) as the station pianist. The programmes followed the lines of the better-class concerts, and all the principal concert artists of Dublin made their bow, sooner or later, before the microphone.

An event of importance in 1924 was the revival of the ancient Tailteann Games, in connection with which a festival of music was arranged. Three Irish Operas were produced at the Theatre Royal – Stanford's *Shamus O'Brien*, Molyneux Palmer's *Sruth na Maoile* and Harold White's *Seán the Post*. Joseph O'Mara, the great Irish operatic tenor, was the chief principal among the cast of local singers, including the writer of this article. When the curtain rose for *Seán the Post*, however, I was so astonished at the fact that there seemed to be a greater number of people in the orchestra than in the audience, that I missed my opening lead! There was complete public apathy about this unique operatic festival. As far as I know Palmer's attractive opera has not since seen the light of day. The Carl Rosa Opera Company subsequently gave a performance of *Seán the Post*.

Dublin sank into its humdrum musical life, until an effort was made by Signor Viani to establish a society for the production of Grand Opera with local soloists and chorus, and the Dublin Operatic Society came into being. A short season was given at the Gaiety Theatre, but poor support from the public caused the committee to change its policy of casting the principal parts with local singers, and star artists were introduced at the next season. The change brought financial stability to the Society, but as it was contrary to Signor Viani's idea of a purely local presentation of opera, he resigned from the Society. Regular seasons were continued in the Gaiety, which were well patronised by the public.

From this Society there sprang a new body, the Dublin Grand Opera Society, which supplanted the Dublin Operatic Society on the Gaiety Stage. Its musical director was, and still is, Commdt., now Lieut-Col., J. M. Doyle, and here there is a direct link with the late Col. Brase, for J. M. Doyle was his first cadet. The Society gave many productions during the world-war period, filling the entire casts with Irish singers, and a sound standard of performance was achieved. Latterly, visiting operatic stars fill the casts. Capable organisation has placed the Society on a firm basis, so that it holds a leading position in the present-day musical life of the city.

The Dublin Operatic Society, however, has continued its activities and presents operas regularly each year at the Olympia Theatre. Yet in spite of all the activity as far as opera production is concerned, Dublin itself has given very few solo singers to the stage.

Choral music had been kept alive principally by the Culwick Choral Society. The chief personality in this sphere of music was the late Turner Huggard. He conducted the Culwick Society, the Dublin Oratorio Society, and the choral productions of the Musical Art Society. After his death in 1946 the Culwick Society came under the direction of Alice Yoakley, and the Oratorio Society under Edgar Boucher. Oratorio performances were given in the Capitol Theatre, but only the *Messiah* has had a drawing power with the public. A first performance in Dublin of Vaughan Williams' *Dona Nobis Pacem* attracted only a handful of people.

The formation of a huge choir of 350 voices drawn from the Catholic Church Choirs of Dublin for the performance of the *Messiah* in 1945 awakened considerable interest. Once again the veteran Dublin musician Dr. Vincent O'Brien took the conductor's rostrum for a unique event, A repeat performance was given, when his son Oliver O'Brien conducted. Large audiences gave hope of a revival of public interest in choral music. From this beginning, Our Lady's Choral Society was born, and performances have been given of Dvorak's *Stabat Mater* and Franck's *Les Béatitudes*. For the



BELFAST PHILHARMONIC CHOIR AND ORCHESTRA

Ussher Hall, October, 1949. *Conductor*: E. Godfrey Brown; *Leader*: Dr. E. A. A. Stoneley; *Organist*: Capt. C. J. Brennan.



HARPSICHORD BY FERDINAND WEBER, DUBLIN, C.1770
In National Museum. Now restored, and used for the performances of the Bach Bicentenary.



UPRIGHT PIANO, SHERATON STYLE
by William Southwell, Dublin, apprentice of Weber, and maker of upright pianos from 1786. In National Museum.

latter event the French Conductor Jean Martinon was specially engaged, but again there was a deplorable lack of support. Apparently Dublin audiences only want to hear one great work, namely Handel's *Messiah*. However, there is enthusiasm and good will behind this Society, which is likely to impress itself upon the public sooner or later.

Reference has already been made to the Musical Art Society, which for some years gave orchestral concerts under Ferruccio Grossi, and oratorio performances in the Metropolitan Hall. This Society provided a good training ground for string players. Internal dissension on matters of policy, however, led to its disruption.

A particularly live organisation is the Dublin Orchestral Players, which commenced under the direction of Havelock Nelson, and has since been taken over by Brian Boydell. Its present policy is to provide a platform for young conductors, a training ground for orchestral players, and a medium for the performances of works by local composers. If these aims are wholeheartedly pursued, this Society should have a big influence on the musical life of Dublin.

A brief outline must now be given of the development of our broadcasting station from its humble beginnings as 2 RN to the important position it now holds as Radio Éireann. Its early days were spent in penury, and only those who were intimately concerned with its working can appreciate the heroic struggles that were made by the late Séamus Clandillon and the late Dr. Vincent O'Brien to provide acceptable programmes for listeners. Indeed, were it not for the friendly co-operation of all classes of musicians, together with those connected with other branches of entertainment, 2 RN might have died in its infancy. Slowly and painfully meagre sums were drawn from the Government for the provision of special programmes. Studio performances of Grand Opera were given, and the orchestra was gradually increased in numbers. In order to introduce symphonic music to the general public, a series of symphony concerts were held in the Metropolitan Hall, at a nominal charge of sixpence or one shilling. The charge might as well have been a guinea, for it was impossible to awaken public interest.

With the resignation of Dr. O'Brien, the musical direction of the station together with the post of conductor passed to a succession of officers from the Army School of Music, seconded for different periods for this important work. Chief of these officers was Lieut-Col., then Captain, J. M. Doyle, who exercised a strong influence on musical policy before his recall to the Army School of Music, where he is now Director.

Lieut. Michael Bowles, who was also trained by Colonel Brase, then took over, with an eagerness for work commensurate with the

magnitude of his task. The opportune moment had arrived for a further experiment with public symphony concerts. Cinema-minded Dublin, through the agency of Hollywood, had become aware of the existence of the world's best orchestras, and symphonic music had lost its terrors – though many reasons may be advanced as to why a public, mainly youthful, was clamouring for tickets for the Mansion House series of symphony concerts promoted by Radio Éireann and conducted by Lieut. Michael Bowles. The new music director was retained from year to year, and given the rank of Captain. Eventually he was officially appointed as Director of Music to Radio Éireann, and severed his connection with the Army. The symphony concerts continued to be events of outstanding importance and the more suitable venue of the Capitol Theatre was later secured. After the initial enthusiasm had quietened down, a basic audience was uncovered which became the mainstay of the concerts. This audience was not of great numerical strength, and may be said to have been more enthusiastic than discriminating. Gradually its taste and judgment developed, though the preference of the vast majority was naturally enough for the classical composers. The fluctuations at these concerts were interesting to watch. The inclusion of a pianoforte concerto in the programme, particularly one which had been exploited in a film, sent up the box-office receipts. Works by Brahms and Sibelius were coldly received in the early days, but gained in popularity. The colourful Tschaikowsky gave a fillip to the attendance. These Sunday afternoon theatre concerts have been discontinued for the past two years, and Radio Éireann now broadcasts its orchestral concerts from the Phoenix Hall studio, which has a seating capacity of about 400.

I have referred to the heroic work of the pioneers of broadcasting in Dublin. Not less heroic was the work of Michael Bowles, who adventured courageously into a sphere of music which demanded a wide knowledge of repertoire and a precise training in orchestral conducting which he had little opportunity of obtaining. His energy and great enthusiasm, added to his musical ability, has earned him a distinctive place in the history of Dublin's musical life. The rise of the Radio Éireann orchestra to its present important position is also due in great measure to the work of Miss Terry O'Connor, who was leader from its foundation to a couple of seasons ago. This highly competent musician did Dublin another big service when she established the Dublin String Orchestra, which she conducted. The merit of this group was reflected in its regular engagements for recitals at the Royal Dublin Society. Many works that would not otherwise have been heard in Dublin were given by this body of musicians.

The recitals promoted by the Royal Dublin Society have been an important factor in our music world for more years than I can remember. The recitals are mostly given by artists and by various ensembles of outstanding ability. Nowadays local recitalists rarely appear, and they must be of exceptional merit to gain a place in the programmes. It is at the R.D.S. season of recitals that Dublin members are provided with the now rare opportunity of hearing chamber music. For this service alone we owe a great debt to the R.D.S. music committee. No other Dublin organisation would risk promoting a public performance of chamber music. The last venture to encourage this form of music was sponsored a few years ago by two or three enthusiasts, and eminent artists were engaged to play at a series of concerts given in the Aberdeen Hall, Gresham Hotel. It was pathetic to find audiences of about twenty or thirty people assembled for each concert. The series was not completed, owing to the financial loss incurred.

Before attempting to sum up, reference must be made to the Celebrity Concerts promoted in recent years. The huge Theatre Royal has been packed for a pianoforte recital at which only works by Chopin were performed. This might indeed seem indicative of a large and discerning public for good music, but then this particular recital followed hard on the heels of a film presentation of the "life" of Chopin, and members of the audience were heard to express disappointment that the recitalist only played one piece from the film. However, though Chopin's music seems to prove the biggest attraction, other recitals have been well patronised. Visiting orchestras, too, such as the London Philharmonic, the Hallé and the Royal Philharmonic Orchestra have been enthusiastically supported.

Viewing the situation now from the broadest viewpoint, it seems to me that Dublin's slow development as a musical city is due to a variety of causes. We have never lacked musicians of courage who were prepared to make efforts to the best of their ability to bring music to the forefront. Sometimes these were visitors to our shores, sometimes our own people – Esposito, Simmonetti, Clyde Twelvetrees, Arthur Darley, Vincent O'Brien, S. S. Myerscough were outstanding figures a generation ago. Between them and the present day, there were Colonel Brase, Dr. J. F. Larchet, Turner Huggard and others. What we did lack was leadership; some musician who could weld our scattered forces together, instead of fighting a lone battle with some small organisation which depended for its life on concert receipts. Time and again the Dublin public has betrayed musical societies that looked to it for support.

There can be no doubt about the fact that the love of music is not very deep-rooted in Irish people. By this I do not mean that music does not attract them. They have a superficial love of music and an emotional reaction to it, but the music must be both simple and familiar. The general public has never been able to cope with anything more *recherché* than an opera performance, and even this would need to be one of the stock specimens of the repertoire to ensure a following. Ireland's prolonged political struggle undoubtedly prevented the general public from taking a serious interest in music or other art forms. It is probably the primary cause of the escapist attitude of the people to the light entertainment of the cinema. With the disappearance of political concentration, however, the more intellectually minded people are seeking an absorbing interest, and if they are carefully guided there is no reason why music should not supply this need.

Dublin has always lacked patrons of music in the big sense of the word. Even in the days of the British occupation, one can recall but few members of the then existing "society" who were prepared to give financial backing to any musical venture. The late Sir John Purser Griffith and members of his family, together with the late Sir Stanley Cochrane, were notable exceptions. At present we have many wealthy people in Dublin who are regarded as the leaders of the new "society". Would any of them subsidise a musical venture to the tune of even one hundred pounds? In default of private patrons, we are left to rely completely upon the Government of the country to supply the subsidy necessary for the development of music.

Though rather late in the day, the Government is now realising its obligations and is taking some steps to repair its twenty years of apathy and disinterest. Increased estimates have been provided for the broadcasting service, so that more humane conditions of employment may be offered to orchestral players. Before his resignation the Music Director of Radio Éireann, Michael Bowles, was given an opportunity of travelling through Europe to study the methods of continental orchestras and their conductors. In turn, the orchestra has been given the experience of playing under the direction of such continental conductors as Jean Martinon and Hans Schmidt-Isserstedt, whose work with the orchestra has brought it to a high stage of efficiency. The work of local composers is being given a hearing, thus supplying a long felt want, and encouraging our composers to experiment in orchestral composition. The latest development is the increase of the orchestra's personnel to full symphony strength and the establishment of a subsidiary orchestra. Incidentally, it is to be hoped that when all these plans

are fully implemented the Department will realise that the posts of Music Director and Conductor cannot again be united, that the conductor of the orchestra must have no other duties attached to his office. Time must be available to him for the complete mastery of the scores of works to be performed. Only in this way can a conductor impress himself on the performance of a work, and secure the interpretation that it demands. Among other developments one might mention the appointment of a director of singing, a branch of music which has hitherto been sadly neglected. And finally one must mention the Summer School of Music successfully launched by the Department of Education as an annually recurring event, with a curriculum which covers training in choral singing, orchestral conducting, and instrumental playing for advanced students.

A healthy situation accordingly exists as far as the broader development of our music is concerned, now that our Government has begun to realise the beneficial effects of music on the cultural life of the community. This in turn will have an effect on the public attitude towards music. But musicians are not made in a day, neither is a musical public created merely by providing performances of music. Music must be introduced on a more liberal basis to the children in the schools. It is not sufficient for them to be taught elementary tonic-solfa, or even simple songs. They should be trained to read staff-notation, taught something of the history of music, given an opportunity of hearing choral and orchestral works as well as the simple forms of vocal and instrumental music by the use of radio or gramophone in the schools, in a word initiated into the cult of general musical appreciation. Too often does it happen that adults who discover music for the first time are baffled by its complexities because of their lack of any elementary training. Two of our Government Departments now exercise control over the mainsprings of musical development here, the Department of Education over schools' music and the Department of Posts and Telegraphs over broadcasting. Let us hope that the best expert advice will be availed of by both departments in any further pioneer work which may be undertaken. There are serious leakages to be countered, chief among them the disappearance in adult life of the thousands of children from the primary and secondary schools who have been given a basic musical training, and who should have formed the material from which our choirs and orchestras would be recruited. That such material is largely lost to us is at least partly due to the state of the teaching profession here, but it is hard to hope for an improvement when the pursuit of music as a profession offers so poor a living – to earn as much as the average working man nowadays, the musician has generally to work under

slave conditions. Nevertheless the sincere musician is a missionary, anxious to share his art with his fellow citizens, and now that the will towards greater progress is so much more apparent, one may look forward to a strengthening of the missionary effort, and ultimately to a time when music in Dublin will become as much part of the citizens' lives as it is in the European capitals which have enjoyed a longer and more prosperous tradition of musical culture.

Music in Belfast

By

E. GODFREY BROWN, O.B.E., Hon. A.R.C.M.

Formerly Conductor of the Belfast Philharmonic Society and Music Director, B.B.C., Belfast.

Although in the early part of this century the people of Belfast were, to some extent, interested in choral singing, only a small minority evinced any interest in instrumental music. Dr. Koeller, the conductor of the Belfast Philharmonic Society, did much to further the cause of music in the city, but on the present writer's appointment as conductor of the Society in 1912 tickets for symphony concerts had still to be forced by various wiles upon an unwilling public. Gradually, however, the interest grew, and the engagement of cross-channel soloists became a possibility. The wider public complained indeed that there was now "too much music, and not enough singing," and the press appeared to take the same view, for music criticism was then the weakest feature of our daily newspapers. Often enough, considerable space was allocated to some well-known, and anything but slim London tenor, who invited his loved one to cover his massive form with her golden hair, while, say, a Beethoven piano concerto and a Mozart symphony were referred to in such terms as "the music which completed the programme was of a high order." Because of their prestige and long standing the Philharmonic concerts were dealt with by a professional critic, but even so a great deal of space was still devoted to solo singers, and their encores.

As public appreciation grew, the standard of criticism in the press improved accordingly. Not all of it was favourable by any means, in fact a reputation for acerbity began to be earned by the press, to such an extent that not a few London artists hesitated to accept engagements in Belfast. One good result was that it helped to make people talk about the concerts and to take an interest in music generally, and this in a commercially-minded city, with but little artistic tradition, was a step in the right direction. At least we no longer read of, or heard people talk about "the band's *rendition* of a piece called *Tannhauser.*"

In September, 1924, with the advent of the B.B.C., a new era opened for music in Belfast. The writer's joy on being invited to become Director of Music knew no bounds, for it meant that a

body of experienced players would be brought to the city, that orchestral concerts could be given without the inevitable search for certain Wind players and others we had lacked, and that adequate rehearsal would henceforth be possible. It was clear that the Philharmonic Society would greatly benefit. Within a few years orchestral concerts run by the B.B.C. with an orchestra augmented to seventy players and upwards, including some of the finest players which money could bring to Belfast, were a weekly occurrence.

Even so, notwithstanding the engagement of some of the leading soloists of the day, such as Elizabeth Schumann, Myra Hess and other artists of similar rank, and despite the fact that prices were within the reach of all, the audiences were not yet experienced enough to appreciate the programmes to the full, and the concert hall was seldom filled to capacity. The B.B.C., however, went a step farther by giving concerts in the Art Gallery every Wednesday afternoon, with an orchestra of fifty players, to which admission was free. These were continued during both summer and winter with splendid results, and the audiences gradually made the acquaintance of the standard works of the repertory. To these free concerts and to our larger orchestral concerts, to the influence of radio generally, and last but not least to the influence of gramophone clubs may one attribute the present-day enthusiasm for the orchestra in our midst.

Later, alas, came the war, and on that eventful day when England declared war it fell to the writer's lot to conduct the last studio orchestral concert, before notices terminating their engagements were handed to the forty permanent players of the orchestra – a sad day indeed. To a certain extent, however, the notices were nominal, for throughout the six distressing years which followed, and until it was able to absorb them all again, the B.B.C. saw to it that its instrumentalists did not in the meantime suffer financially.

A most distressing feature, then, of post-war musical life in Belfast was the fact that the capital of Northern Ireland was without a professional orchestra. So far as available instrumentalists, and wind players in particular were concerned, the position was in many respects not so favourable as before the first World War – a tragedy of the first order. Before 1914 two good regimental bands were stationed in the city, and players were fairly easily obtainable from Manchester, Liverpool or Leeds. Nowadays the cost of importing players from these cities would be prohibitive, even if the players were available. On the other hand, players have been obtained in recent years as a result of the good offices of the Army School of Music in Dublin and the Dublin Broadcasting Station – to which authorities the sincerest thanks of Belfast music lovers are due.

All through this period the Philharmonic Society, with its chorus of two hundred and fifty picked singers, has steadily gone from strength to strength, and since 1912 has had such guest conductors as Sir Edward Elgar, Sir Henry Wood, Sir Hamilton Harty, Sir Granville Bantock, Sir Hugh Allen, Sir George Dyson, Sir Arthur Bliss, and other distinguished conductors and composers. If I may be forgiven for adding a personal note, in 1950 I found it necessary to relinquish the somewhat strenuous duties connected with the Philharmonic Society, and in the Spring of that year conducted my concluding concert with a performance – my sixth – of Elgar's *Dream of Gerontius*, thus completing thirty-eight seasons and the 230th of the Society's concerts for which I had been responsible. With B.B.C. and other public concerts included, the total number of concerts in Belfast during this period amounted to 380, not counting studio broadcasts, nor the concerts held each Wednesday afternoon for four years, in the Municipal Art Gallery.

At the present time Belfast and its immediate environs has become extraordinarily concert-minded, but it is to be hoped that amateur and professional concert promoters will not over-estimate a demand which may to some extent have been assisted by war-time psychosis and by the relative prosperity of the times. C.E.M.A. (North of Ireland branch, under the aegis of the Government) has helped to provide such attractive fare as visits from the Sadler's Wells Opera Company and the Carl Rosa Opera Company at full strength, and visits from the London Philharmonic, Liverpool and Royal Philharmonic Orchestras. The local branch of the British Music Society gives to capacity audiences a series of concerts of chamber music, and other types of music suitable for a small hall. The borough of Bangor (twelve miles from Belfast) with its winter population of thirty thousand and summer population of nearly double, has come to cultivate music extensively, and its Light Opera Company and Harmonic Society provide events of considerable interest. English concert agencies, through local agents, are much in evidence, and even during the summer bring to Belfast many of the leading artists of the day. In 1948 the full Hallé Orchestra under Barbirolli visited the city. The King's Hall (built for agricultural shows and the like) was converted into a concert hall for the occasion, and though some distance outside the city, to the astonishment of all, each of the performances was attended by an audience of six thousand, and this without a vocalist! In 1951, in connection with the Festival of Britain, the Hallé Orchestra again gave concerts in Belfast before crowded audiences.

The Corporation of Belfast, in co-operation with C.E.M.A., in 1950 established a Municipal Orchestra and appointed as

conductor Mr. Denis Mulgan, B.A., B.Mus. (Oxon.), of Birmingham. The concerts by the Municipal Orchestra promise to become an important factor in the cultural life of Belfast. Mr. Mulgan also directs the concerts of the Philharmonic Society, and has already conducted important choral and orchestral works under the Society's aegis. Music at the B.B.C., Belfast, is under the capable direction of Mr. Edgar Boucher, a gifted Dublin musician, and a Light Orchestra of sixteen players is maintained under the conductorship of Mr. David Curry.

Church music, after many struggles, is now on the upgrade. The Presbyterian pitch pipe of thirty years ago has very generally been replaced by the organ. In some of the Roman Catholic Churches polyphonic music is being cultivated, while the Church of Ireland Cathedral of St. Anne, under its organist and choirmaster, Mr. Charles J. Brennan, O.B.E., M.A., B.Mus., F.R.C.O., L.R.A.M. – for many years a tower of strength to music in Belfast – has set a high standard of achievement for all to follow. For over forty years he has occupied the position of City Organist, and his recitals on the fine Ulster Hall organ, week by week, have been marked by high attainment and have done much to establish the organ locally as something more important than a Sabbath day necessity; while his lectures in music at Queen's University prepared the way for future developments there. Finally, Belfast, Londonderry, Ballymena, Larne, Portadown, Omagh and Dungannon – to mention but a few – all have flourishing music festivals, with ever-increasing entries, and syllabuses which are steadily increasing in their scope.

Much of the local lack of love for music has in the past been due to the neglect of the subject in the elementary schools, but the Government and the Belfast Corporation Education Committee, through the appointment of able Inspectors, and other means, are now tackling the problem with no little zest. One satisfactory feature is that in the training colleges for teachers music is now a highly important subject.

Another welcome development of far-reaching importance is the long-awaited founding of a Chair of Music at the University, with Ivor Keys, M.A., B.Mus.(Oxon.), F.R.C.O., as the first Professor. Recently the first fruits were in evidence when the examining board accepted a talented local student as the first Bachelor of Music. Dr. Keys is not only a brilliant pianist and organist, but an outstanding theorist, and his influence, together with that of some other musicians who have taken up residence in Belfast, should do much to make the community musically conscious.

During the past few years, then, there has been a virtual

renaissance of music in Belfast, partly due to the activities of C.E.M.A., which with the aid of a grant from the Government may be said to control to a large extent the arts generally as well as music. One important development, however, remains in abeyance, namely the establishment of an endowed College of Music. Except for a very welcome legacy left to the Philharmonic Society some years ago, monetary gifts for the fostering of music are practically unknown. The people of Belfast and Northern Ireland as a whole have it firmly ingrained in their minds that to depart this life really respectably they must leave their spare wealth exclusively to churches or hospitals. One doubts if their hereafter would be any the less secure if music and art came within the orbit of their wills. In the absence of cultural benefactors, however, we can only hope that a wise legislature or corporation may one day give Belfast and the North, in the shape of an endowed College of Music, such opportunities for the study and pursuit of music as are available in Dublin, and in most cities in England of a size comparable to that of our Capital.

Music in Cork

By
THE EDITOR

In his book *Palette and Plough* Mr. Lennox Robinson relates:

> About that time or a little earlier, my mother getting singing lessons from Dr. Marks, organist of St. Fin Barre's Cathedral in Cork, timidly remarked that Cork liked music. "Cork like music!" he retorted. "Cork, Ma'am, likes a chune."

The innuendo is not wholly untrue, and the history of the various music societies which from time to time have called upon the public of Cork for support shows that when they ignored this fundamental fact they came to an untimely end.

Already in the eighteen-seventies there was considerable activity in Cork, for the redoubtable Dr. Marks had founded a choral society named the Cork Musical Society, and the Band of the Cork Orchestral Union, a full orchestra of over forty players conducted by W. Ringrose Atkins, gave a series of concerts each season in the Assembly Rooms. The programmes of the latter reflect the taste of the day, for apart from standard works, the names recur of composers such as Auber, Mehul, Romberg, Pedrotti, Rubinstein and Hoffmann. Ringrose Atkins frequently conducted his own compositions, amongst them *Grande Fantaisie de Concert*, a tone-picture intended to represent a battle, on the lines of the famous *Battle of Prague* by Franz Kotzwara (who a century earlier had lived for a time in Cork). On February 3rd, 1880, the Cork Orchestral Union gave a programme devoted to works by Irish composers, including the Overture to Balfe's comic opera *Le Puits d'Amour* (*Geraldine, or The Lover's Well*], Rooke's overtures *Amilie* and *Henrique*, Field's Sixth Piano Concerto, *Grand Festal March* by José, and *Souvenir d'Irlande* by Signor Bonicoli, the local director of British military music. The Report of the Cork Exhibition of 1883 refers to the outstanding success of Mendelssohn's *Elijah* produced by the Cork Musical Society (receipts £263, profits £110), and refers also to a performance of Spohr's *The Last Judgment* given by the students of the newly-founded Cork School of Music. The programme of this performance bears the quaint notice:

> This recital is a part of the Educational Course, intended to enable the general working of the School to be observed, and to interest the Students in one another's progress. The Performance challenges no public criticism, and strangers who are allowed to be present are expected to hear it with indulgence.

Concerts by the School of Music Choral Class and Orchestra (the latter augmented by members of "The Queen's Band" stationed at the local barracks) continued to be held at fairly regular intervals in the Assembly Rooms and City Hall. By 1883 the Cork Orchestral Union had lapsed, but the Cork Musical Society managed to survive up to 1902, when the *Messiah* was performed at the Cork Opera House.

From 1880 on public interest seems to have gravitated towards amateur opera. In that year *H.M.S. Pinafore* was produced in the Theatre Royal. The year 1881 saw the production of an Irish Opera *Amergin*, libretto and music by a young Cork musician named Paul McSwiney, and of a comic operetta *For Lack of Gold* by another Corkman named Frank Reid. *Patience* produced in 1882 at the District Lunatic Asylum was so successful that it was repeated in the Assembly Rooms, and led to the launching of the Cork Amateur Operatic and Dramatic Society, which in the following year made its debut in the Theatre Royal with *The Pirates of Penzance*, with Theo Gmür, a young Swiss musician who had settled in Cork, as Musical Director. From .then intermittently until 1910 performances of light opera, chiefly by Gilbert and Sullivan and Planquette, continued to be the outstanding events of the season in the Theatre Royal, the latter being taken over in 1888 by the Cork Opera House Company. Among the high-lights was the production of *Princess Ida* in 1890 with Birdie Conway, a local singer of almost legendary reputation, in the title rô1e, and Arthur Tuer as conductor – an Englishman who had been in the original cast of *Ruddigore* at the Savoy, and had come to live in Cork. In 1893 Herr Gmür produced his own opera, *Edelweiss*, written on a Swiss theme, with considerable success; it was re-written and revived in 1895, and again revived in 1910. The only serious reverse occurred in 1901 when the French light opera *Erminie*, conducted by Wilberforce Franklin, was withdrawn after two nights, and *The Mikado* substituted instead. By 1911, however, the amateur operatic movement seems to have lost its initial momentum, and the Society lapsed.

For the Cork International Exhibition of 1902 a small orchestra had been engaged of foreign musicians of various nationalities, conducted by Signor Ferruccio Grossi of Milan. Signor Grossi and his pianist wife were prevailed upon to take up residence in Cork, and thus started on their career of concert giving and teaching which lasted up to 1930. Signor Grossi revived the Cork Orchestral Union in 1903, and found that he was able to muster a full orchestra of nearly seventy players. At first his wind players came from local civilian bands, but they deserted him before long because they

disliked the tedium of practising symphonic music, saying they preferred rousing marches and waltzes, i.e. "chunes". In their place Signor Grossi recruited efficient and enthusiastic wind players from the British regimental bands. His society gave twelve concerts in all, performing many of the classical overtures, symphonies and concertos. Amongst the choral works performed in conjunction with the Cork Choral Union, which had been founded in 1902 by Herr Heinrich Tils, were Beethoven's *Choral Fantasia* and the cantata *Sarsfield at Limerick* by Signor Grossi himself. Orchestral works by local composers which were performed included Grossi's *Preludio Sinfonico*, Lacy's *Serenade*, Gmür's *Mutterstraum* and Eveleigh's *Concert Overture*. Dr. Eveleigh had succeeded Dr. Marks as organist of St. Fin Barre's Cathedral in 1903, and his choir had joined forces with the Cork Orchestral Union to form the Musical Art Society in 1908. After one successful concert the new combination dissolved owing to a difference of opinion as to whose name, the orchestral conductor's or the choral conductor's should appear first on its programmes! Signor Grossi's orchestra, however, continued to function until 1910, when the postponement of a concert due to the death of King Edward VII caused financial embarrassment which led to its collapse. Signor and Madame Grossi are still gratefully remembered by the older generation in Cork, and the results of Signor Grossi's work for orchestral playing and string playing are still in evidence.

From 1903 to 1908 a series of chamber music recitals and *soirées musicales* was organised in the Clarence Hall by F. St. John Lacy, who in 1906 had been appointed to the newly-created lectureship in music at Queen's College, Cork, and in 1909 was promoted to a professorship. Scanty support, however, was forthcoming from the public for these recitals, and for a period the main interest centred in choral music. The Cork Choral Union, successively conducted by Heinrich Tils, J. F. Murray and Aloys G. Fleischmann, gave a series of concerts in the Assembly Rooms and the City Hall, while the Filedha Ladies' Choir functioned from 1912 to 1914 under Herr Fleischmann. The war was followed by the "Troubled Times", during which, in 1920, the City Hall with its concert hall and organ, as well as part of the main street of the city, was burned down by the auxiliary forces of the British army stationed in Cork. The difficulties of holding rehearsals and performances during this period and the general political unrest had a damping effect on musical activities, and the year 1920 makes a convenient dividing line between the societies of the old regime and those which were to spring up according as social conditions in the new state became more stabilised.

Only one society survived through this period, namely the Cork Operatic Society which had been revived in 1917 under Theo Gmür, and from then until his death in 1929 produced seven Gilbert and Sullivan operas and a number of musical comedies, and staged a further revival of *Edelweiss* in 1925. Herr Gmür was succeeded in turn by Mr. J. T. Horne, Mr. Bernard B. Curtis, Mr. P. J. Navan, and Mr. T. A. Sheridan-Moffitt, who since 1936 has been the active music director of this flourishing society, with fifty-seven productions to its credit to date.

In 1921 the School of Music Choral Society was re-established by Herr Aloys G. Fleischmann, and until 1928 gave performances in the School concert hall, with occasional concerts at the Cork Opera House at which among other works Mendelssohn's *The First Walpurgis Night* and *Loreley* were performed.

In 1923 St. Fin Barre's Cathedral Oratorio Society was founded by Mr. J. T. Horne, Dr. Eveleigh's successor as Cathedral organist. Mr, Horne, who took his degree in music under Dr. Kitson at Trinity College, Dublin, in 1920, has figured prominently in the musical life of the city as conductor, accompanist and recitalist. His organ recitals from St. Fin Barre's are frequently broadcast by Radio Éireann, and he has published two sets of Organ Voluntaries. In the beautiful and appropriate setting of St. Fin Barre's, the Oratorio Society which he founded has produced the usual classical repertoire of the *Messiah*, *Elijah*, the Mozart and Brahms Requiems, etc., novelties such as the *Hymn to St. Patrick at Tara* by the Dublin composer Dermot McMurrough and for the first time in Ireland Elgar's *The Kingdom* and *The Music Makers*, Walford Davies' *Everyman* and F. H. Wood's *Hymn to the Creator*. Many guest soloists, including Parry Jones, Robert Irwin and James Johnston, have performed for the Society.

Since 1912 Cork had had no orchestra, and it was not until 1926 that a considerable contribution to the cause of music was made by the Cork Philharmonic Society, which gave two concerts each season with an orchestra of fifty players conducted by Mr. George Brady. The expenses were met by the players themselves, assisted by outside subscribers. Works performed included Haydn's *Farewell* Symphony (played à la mode, with the diminishing personnel of the finale), Bach's Concerto for two violins, and works by Irish composers such as Hardebeck and Harty. From 1932-34 the Cork Philharmonic Society joined with St. Mary's Oratorio Society for performances at the Cork Opera House of the *Messiah*, Haydn's *Creation* and Gounod's *Redemption*. Lack of financial support, however, caused the Society to wind up in 1937.

Musical education in Cork has been considerably furthered by the Father Mathew Feis which was founded by the Capuchin Fathers in 1927, with Arnold Bax as its first adjudicator. The Feis has given opportunities to local students to prove their capacity before visiting critics and has provided an annual forum at which the citizens of Cork can observe the progress which their young musicians make. The scope of the Feis is wide and covers most forms of musical activity.

Among the important influences in Cork must be mentioned the work of the Catholic Cathedral Choir. Appointed Organist and Choirmaster of St. Mary's Cathedral in 1906, Herr Aloys G. Fleischmann, a graduate of the Royal Academy of Music, Munich, had studied under Rheinberger and at Munich University under Sandberger and was well known in Bavaria for his nativity plays with music, *Die Geburt des Herrn* and *Die Nacht der Wunder*. His efforts to put the *Motu Proprio* of Pius X into effect, the substitution of boys' for ladies' voices and the abandonment of the masses of Mozart, Haydn and Gounod, at first met with considerable opposition, and the introduction of plain chant was equally unpopular. Gradually, however, the congregations have come to appreciate polyphonic music and plain chant, and one may now hear Allegri's *Miserere* hummed with the choir during Holy Week. The choir has broadcast from Radio Éireann complete Orlando di Lasso, Vittoria and Palestrina programmes including the *Missa Papae Marcelli*, and has given recitals periodically in the Honan Chapel of University College, Cork, under the auspices of the University Art Society.

A noted exponent of piano playing and teaching in Cork is Frau Tilly Fleischmann, who received her training in Munich under Stavenhagen, the last pianist to study with Liszt. (Stavenhagen, incidentally, used to relate of his one and only visit to Cork that he was unable to play because no grand piano was available in the city! Liszt had played in Cork in 1845 and Paderewski in 1898). Before returning to Cork Frau Fleischmann gave several recitals in Munich, and played under the baton of the famous conductor Felix Mottl. In spite of warnings that a solo piano recital would not attract a Cork audience without the help of a supporting vocalist or other performer, Frau Fleischmann in 1906 gave one of the few such recitals to be held there, and has ever since continued to give recitals with programmes of a wide range and variety, including much modern music, and a recital entirely devoted to the works of Arnold Bax. Frau Fleischmann was the first pianist from Ireland to give a B.B.C. broadcast, in 1929. Many of her students have in turn become teachers and have given piano recitals in Dublin and Cork.

Between 1906 and 1928 only one music student graduated at University College, Cork. With the appointment of Carl Gilbert Hardebeck, the well-known composer and arranger of Irish folk song, to the Professorship of Irish music founded in 1922 by the Cork Corporation, and of Dr. A. W. Patterson who succeeded him in 1924, when the professorship was converted into a lectureship, interest in our traditional music began to develop, and during her period of office Dr. Patterson gave a series of weekly lecture recitals on Irish Music which were open to the public. Apart from her published music, chiefly arrangements of Irish folk song, Dr. Patterson published a number of books, including *The Story of Oratorio*, *Schumann*, *How to listen to an Orchestra*, *The Profession of Music*, and *Chats with Music Lovers*. On her death in 1933 she was succeeded by Mr. Seán Neeson. Mr. Neeson had been the successful Director of the Cork Broadcasting Station when it was opened in 1926, combining with this post the duties of conductor of the Station orchestra, while his wife Geraldine Neeson, a gifted pianist, acted as accompanist and gave piano recitals. The Sunday night programmes of the Irish broadcasting system were supplied by the Cork station and the programmes were noted for the consistently high standard of the music performed. When the Station was closed after a short existence of three and a half years the people of Cork were indignant at what they considered to be the cheese-paring and centripetal policy of the Government.

In 1934 Professor Aloys Fleischmann, son of the Cathedral organist, was appointed to the Chair of Music at U.C.C., in succession to Professor St. John Lacy. After taking the degrees of M.A. and B.Mus. at U.C.C., Prof. Fleischmann pursued post-graduate courses at the State Academy of Music, Munich, and Munich University. In 1930, while still a student, he had founded the still flourishing University Art Society, which among its other activities organises a series of public recitals at which the citizens of Cork have been privileged to hear famous artists such as Elizabeth Schumann, Moiseiwitch, Marie Korschinska, Antonio Brosa, the Kutcher String Quartet, the Budapest Trio, Jean Founder and many others. In 1936 Professor Fleischmann founded the Music Teachers' Association, which has filled an important function in promoting the interests of the profession in the South. But his main work has been in connection with orchestral and choral concerts. Starting in 1934 with the University Orchestra of sixty players, led by Mr. W. E. Brady, he gave a series of symphony concerts, at each of which a new work by a contemporary Irish composer was featured. Many works such as Stanford's Third Piano Concerto and E. J. Moeran's *Farrago Suite* were given their first performance in Ireland

at these concerts. In 1938 the orchestra was re-named the Cork Symphony Orchestra, and the Cork Orchestral Society founded to sponsor its concerts. The outbreak of war put a stop to the activities of the Society, but the Orchestra continued to function, taking part in an outdoor performance of *A Midsummer Night's Dream*, with the full incidental music of Mendelssohn, during Cork's Kermesse Week of 1944, and giving a series of popular symphony concerts at the Opera House.

In 1944 Professor Fleischmann re-organised the U.C.C. Choral Society and University Choir. Combining with the University Choir, the Aeolian Choir and Cork Symphony Orchestra have given a number of large-scale performances in the Aula Maxima of U.C.C., including Handel's *Saul* and *Judas Maccabbaeus*. For the Davis and Young Ireland Centenary in 1945 a special concert was held in the City Hall at which the main work was Professor Fleischmann's setting of Davis's poem *Clare's Dragoons* for Baritone, War Pipes, Choir and Orchestra – the first time the War Pipes have been so used.

In 1947 the Cork Orchestral Society was revived to organise a series of performances each season on a subscription basis. These have included orchestral concerts, and ballet performances at the Opera House in conjunction with the Cork Ballet Group directed by Miss Joan Denise Moriarty, at which ballets such as Stravinsky's *Pulcinella* and the Polovtsian Dances from *Prince Igor* and a number of original ballets based on works such as *Vltava* and *La Calinda* have been performed, together with *Puck Fair* by the Irish composer Elizabeth Maconchy, and *The Golden Bell of Ko*, a Chinese ballet by Professor Fleischmann. Milton's *Comus* has also been presented as a masque, with music by Lawes and Purcell, and Purcell's Opera-Masque *The Fairy Queen* given at the City Hall with a large ensemble of actors, vocalists, dancers, choirs, and orchestra. These performances have been warmly received by Cork audiences and have not only led to the development of local talent, but to the opening of new horizons in the world of music, colour and dance.

Apart from the general cultural education available to the Cork public from the varied activities of Cork musicians, specialised training is carried out by the Cork Municipal School of Music. Under its energetic Director, Mr. Bernard B. Curtis, the School of Music has an enrolment of over 800 students, and a far larger number apply annually for tuitions than the present building can accommodate. Periodic concerts are given in the School concert hall, and since 1939 a major choral and orchestral concert conducted by Mr. J. T. Horne has been given annually in the City Hall by the School's choir and orchestra, at which such works have

been performed as Coleridge-Taylor's *Hiawatha's Wedding Feast* and *A Tale of Old Japan*, Stanford's *The Voyage of Maeldune* and *Merlin and the Gleam*, Harty's *The Mystic Trumpeter*, Parry's *Pied Piper of Hamelin*, Gade's *The Erl King's Daughter*, etc. Visiting artists have included Walter Widdop, Robert Irwin, David de Lloyd, Dennis Noble, Máire Ní Scolaidhe, and local artists such as Gerard Shanahan and Kitty Pyne (Piano) and Betty Ingle (Soprano). Part songs by the admirably disciplined School choir have been an outstanding feature of these concerts. With the building of a new School of Music, all the plans for which have already been laid, a new period of expansion and of general educational activity may be expected.

Among the musicians who have contributed to the city's music-making one must mention the outstanding Cork-born pianist Charles Lynch, who amid his active concert-giving in Dublin and abroad has periodically given recitals and played piano concertos at orchestral concerts in Cork since 1939. Piano recitals and performances of piano concertos have also been given by Gerard Shanahan, ever since his first appearance in Cork and in Dublin as a boy prodigy of twelve, by Geraldine Neeson, Kitty Pyne, Marjorie Brown and James Roche. Song recitals have been given by Mrs. Germaine Stockley, for many years an exponent and teacher of *Lieder* singing in the best continental tradition, by Maura O'Connor (Mezzo-Soprano), and by Rita Lynch (Soprano), who has latterly been performing in England and in America. Choral work of a high order has been achieved by Pilib Ó Laoghaire, at first with his Killumney Choir, and since 1947 with his Cór Cois Laoi, which specialises in part songs, particularly in Irish and Scottish folk songs.

The foregoing account of musical life in Cork might seem to justify Cork's reputation as a musical centre. It must, however, be admitted that despite all the activities of the long list of societies, the amount of actual music-making is negligible in proportion to the size of the population, while the executants available for orchestral or chamber music are exceedingly limited in number. This is due to the fact that the more leisured classes do not consider music-making in the home a necessary adjunct to their lives or a means of broader education, and possibly also because the humbler classes, among which most of the talent may be found, cannot afford to buy instruments. In any event, a live tradition of music-making has yet to be created. As encouraging signs one must refer to the non-competitive schools' Festival recently initiated by Proinnsias Ó Ceallaigh, Organising Inspector of Music, and run in connection with the Father Mathew Feis, at which numerous choirs and young singers from the schools perform for each other, and again

to the new scheme of the County Cork Vocational Education Committee by which a network of nearly a hundred choirs is to be created all over the county, under the Committee's teacher of choral singing, Pilib Ó Laoghaire. It is in such schemes for the promotion of music among the younger generation that any real hope for the future lies.

The Principal Music Clubs and Societies

The Hibernian Catch Club (see Note on p. 240)

The Strollers' Club do**.**

The Clef Club do.

The Students' Musical Union of the Royal Irish Academy of Music (1905) – Concert Hall, R.I. A.M.

Aims: The Cultivation of classical and modern music. Fortnightly meetings, with Guest meetings at the end of Term
President: Anthony G. Hughes, B.Mus.
Hon. Secretaries: Miss Violet Burne, Miss Agnes Murphy, Royal Irish Academy of Music, Westland Row, Dublin

An Ceol Cumann (Re-formed 1930) – Radio Éireann Studios; Chief Dublin Theatres

Aims: The Creation and Performance of Irish Music
Chairman: Cormac MacFhionnlaoich
Hon. Secretary: Éamonn Ó Gallchobhair, 92, Pembroke Rd., Ballsbridge, Dublin

Cumann Ceoil Craobh an Chéitinnigh (Musical Society of the Keating Branch of the Gaelic League) (1934) – Aberdeen Hall; Mansion House; 46, Parnell Square

Aims: The cultivation of Irish Music both choral and orchestral. The Society sponsors performances by the Choir and Orchestra of the Keating Branch of the Gaelic League
President: Proinnsias Ó Ceallaigh, B.Mus., L.R.A.M.
Hon. Secretary: Dóirín Ní Thomáis, 46, Parnell Square, Dublin

St. Mary's Choral Society, Kilkenny (1935) – Kilkenny Theatre

Aims: To provide sacred music in St. Mary's Cathedral, to promote the learning of musical instruments, and to perform and foster good music generally in Kilkenny. Lectures, classes in musical appreciation, performances of light opera
Director: Rev. Cornelius J. Sherin, B.A.
Hon. Secretary: Miss L. McEvoy, 3, St. Teresa's Tce., Kilkenny

Sligo Musical Club (1936) – Presbyterian Lecture Hall, Charles St., Sligo

Aims: The cultivation of instrumental and vocal music. Song and piano recitals, chamber music, concerted vocal music
President: Miss O. P. Jackson
Hon. Secretary: Mrs. H. P. Craig, 6, Pearse Rd., Sligo

Dublin Gramophone Society (1939) – 16, St. Stephen's Green

Aims: To enable members to hear the best recorded performances of music of classical and current interest. Weekly recitals throughout the season
Chairman: W. R. C. Parke
Hon. Secretary: M. Willis Murphy, 18, Merrion Row, Dublin

Cork Orchestral Society (1938) – Cork Opera House; City Assembly Hall; Aula Maxima, University College, Cork

Aims: The promotion of orchestral music and of music generally in Cork. The Society organises a series of subscription concerts each season, including performances by the Cork Symphony Orchestra, University and Aeolian Choirs, Cork Ballet Group and, occasionally, Chamber music recitals
President: Prof. James M. O'Donovan, M.D., M.R.C.P.
Hon. Secretaries: Miss Nessa Kilbride, Ralph Sutton, M.A., 20, South Mall, Cork

Waterford Music Club (1942) – The Municipal Theatre, City Hall, Waterford

Aims: The promotion of good music. Monthly recitals during the winter season by visiting and local artists
Chairman: William F. Watt
Hon. Secretary: Mrs. Maura Tyrrell, Comeragh View, Waterford

Cork Gramophone Circle (1944) – Hotel Metropole, Cork

Aims: To provide members with an opportunity of hearing the best recordings of classical and modern music
President: Rev. J. J. O'Sullivan, D.D.
Hon. Secretary: Miss Eva O'Connell, The Elms, Rochestown, Co. Cork

Irish Musical Arts Society (1950) – Mansion House and Dublin Concert Halls

Aims: To encourage an appreciation of good music of all periods and to bring music lovers together. Six subscription concerts are held during the season
President: Brian Boydell, B.Mus., L.R.I.A.M.
Hon. Secretary: James P. Pike, 35, Dundela Park, Glenageary, Co. Dublin

Dublin Opera Circle (1950) – 81, Palmerstown Rd., Rathmines

Aims: To promote a greater love of opera, and to enable opera lovers to hear recordings of operas which they may not hope to see performed in Dublin. The Circle has a library of over 3,000 records, and weekly meetings are held during the season
President: Michael Collins
Hon. Secretary: Miss Pauline Collins, 81, Palmerstown Rd., Rathmines, Dublin

Olympiade Internationale de Musique – Coiste na Éireann (1950) – Royal Irish Academy of Music, Westland Row, Dublin

Aims: To arrange for the participation of Ireland in the International Music Olympiade
President: Prof. J. F. Larchet, D.Mus., F.R.I.A.M.
Hon. Secretary: Stan O'Brien, B.Mus., 16 Innishmaan Rd., Dublin

NORTHERN IRELAND

Belfast Philharmonic Society (1874) – Ulster Hall, Belfast

Aims: The practice of choral and instrumental music and the promotion of a taste therefor by means of such practice and by public performance. The Society sponsors a series of subscription concerts by the Belfast Philharmonic Choir and Orchestra each season.
President: Rt. Hon. Sir Harry Mulholland, Bt., D.L.
Hon. Secretary: Robert Bell. Office: 2, Wellington Place, Belfast

Newry Philharmonic Society (1908) – Town Hall, Newry

Aims: The presentation of oratorio and choral concerts. The Society sponsors performances by the Newry Philharmonic Choir and Orchestra.
President: J. S. W. Richardson
Hon. Secretaries: J. A. Craig, "Ormiston," Newry; A. Cooper, Rathfriland Rd., Newry, Co. Down

The British Music Society of Northern Ireland (1923) – Sir William Whitla Hall, Queen's University, Belfast

Aims: To encourage and stimulate interest in chamber music, particularly by British composers. Six recitals are given each season, with occasional lectures.
President: John Couser
Hon. Secretaries: Mrs. F. McDowell and R. McKinney, c/o. Messrs. Hart and Churchill Ltd., 20, Wellington Place, Belfast.

Queen's University Music Society (1939) – Queen's University, Belfast

Aims: The promotion of music in Queen's University. The Society sponsors the University Orchestra and Choir. Weekly meetings devoted to chamber music, choral and orchestral music.
President: Miss Dorothy Waterhouse
Hon. Secretary: Hon. Secretary, University Music Society, Queen's University, Belfast

Performer's Club (1941) – 53, High St., Belfast

Aims: The performance of works not usually accessible to the general public.
Joint Organisers: G. Frank Capper, Ronald Marshall, M.A.
Hon. Secretary: Miss Lottie Heaney, 63, Shandon Park, Knock, Belfast

The Belfast Gramophone Society (1944) – Union Hotel, Donegall Square South, Belfast

Aims: The encouragement of interest in the best music of all periods and countries through the medium of gramophone records. Fortnightly recitals from September to May.
President: Mrs. Ruth L. Houston
Hon. Secretary: E. A. G. Kennedy, 28 Clonaver Crescent North, Belfast

Corelli Music Society (1946) – 80, Gt. Victoria St., Belfast

Aims: The study and performance of orchestral music. The Society consists of amateur performing members.
President: A. Vincent
Hon. Secretary: Miss Madeline Firth, L.T.C.L. 5, Divis St., Belfast

Londonderry Music Circle (1947) – Dill House, Magee University College, Londonderry

Aims: To encourage and foster the appreciation of music by means of gramophone recitals, concerts and lectures.
President: Mrs. S. H. Aickin
Hon. Secretary: D. Roulston, 3, Moat St., Londonderry

Ards Choral and Orchestral Society (1947) – Guild Hall, Newtownards

Aims: The promotion of choral and orchestral music in Newtownards.
President: J. Martin Poots, J.P.
Hon. Secretary: Joseph T. Daggart, 20 Victoria Ave., Newtownards, Co. Down

The Bangor Gramophone Society (1948) – Bay Hotel, Queen's Parade, Bangor, Co. Down

Aims: To promote and foster an appreciation of all forms of classical music through the medium of the gramophone and to provide an opportunity for music lovers to meet, discuss and compare recordings and performances.
President: E. H. Emery, D.Mus, F.R.C.O.
Hon. Secretary: Norman C. Rea, 32, Hamilton Rd., Bangor, Co. Down

Radio Éireann Symphony Concerts

By

FREDERICK MAY

The inauguration by the Irish Broadcasting Station of a season of Public Symphony Concerts in the autumn of 1941 was an important milestone in the history of music in Ireland. For six years they filled a vital function in the life of our capital city, and their recent abandonment, although one may presume it to be temporary, has caused an outcry among musicians and music lovers generally. Efforts are now being made to secure their resumption, and it is hoped that these may prove successful. At all events, there is happily no danger of a recession into the bleak conditions of the early nineteen-twenties when symphonic music was scarcely to be heard in Ireland at all, and then only at irregular intervals.

Glancing for a moment at what happened prior to the establishment of a National Broadcasting Station and the assumption by it of its proper musical responsibilities, we find that in the opening years of the present century there was much orchestral activity in Dublin. The Dublin Orchestral Society was founded by the late Commendatore Michele Esposito in 1899, and for many years gave a winter season of concerts in the Antient Concert Rooms, built originally to house the Antient Concerts Society, which Joseph Robinson founded in 1834. In addition, Esposito gave Sunday concerts of a more popular type, and the great work he did in elevating the general standard of musical taste in Ireland deserves to be remembered with gratitude. As well as performing a wide variety of classical works, he introduced to Dublin the Symphonies of Brahms, then regarded as relatively modern, the César Franck Symphony, excerpts from the Wagner Operas, much music by Dvorak, and novelties such as Debussy's *L'Après-midi d'un faune*.

Unfortunately the outbreak of the Great War of 1914-18, followed by the Easter Rising of 1916, brought all such activities to an end. From a long-term point of view, the Rising was of ultimate benefit to music in Ireland, since it brought about our freedom and the power to mould our musical life as we will. But one immediate consequence was that Messrs. Eason, whose shop had been destroyed in the conflagration, took over the Antient Concert Rooms. These passed subsequently into the hands of cinema proprietors, ever since which melancholy event Dublin has been without a home for music.

Although Esposito's manful efforts were supported by a constantly growing section of the public, private guarantors were frequently called upon to defray the outstanding expenses at the end of the season, and this they did loyally and ungrudgingly; but it is a matter for satisfaction that the inevitable risks involved in private generosity of this kind are now, with the advent of a Government-subsidised broadcasting service, removed for ever. In the period which followed the disappearance of Dublin's only concert hall, Dr. Larchet kept the flag flying by his annual orchestral concerts for the Royal Dublin Society, and in 1927 an attempt was made to revive the Dublin Orchestral Society under the joint Conductorship of Commendatore Esposito and Dr. Larchet. At the same time a new body, the Dublin Philharmonic Society was formed, and signalised its appearance by a performance of Beethoven's Choral Symphony, to mark the centenary of the great composer's death. This Society was under the musical direction of Colonel Fritz Brase and Mr. Turner Huggard, and survived until 1936.

Meanwhile, Radio Éireann had come into existence, and, under the baton of its first musical director, Dr. Vincent O'Brien, occasional public concerts were given at widely-spaced intervals. Among the more interesting events during this period was an orchestral concert held at the Gaiety Theatre in May 1938, when the Radio Éireann Orchestra, conducted by Professor Aloys Fleischmann, gave a programme of works by contemporary Irish composers, including first performances in this country of E. J. Moeran's Second Rhapsody, of Elizabeth Maconchy's Piano Concerto (in which Charles Lynch made his first appearance as soloist here) and of Ina Boyle's Pastoral *Colin Clout*, and first performances of the writer's *Spring Nocturne*, and of three Irish Songs for Tenor and Orchestra by the conductor, with Heddle Nash as soloist. The presence of most of the composers added to the significance of the occasion. Concerts of this kind, however, were exceedingly rare, and such a position was ultimately felt to be unsatisfactory. For one thing, any orchestra will respond better to the stimulus of regular public appearances; for another, it is difficult to expand an audience unless it is frequently supplied with the material on which to base its taste and judgment; and in any case it is only consonant with the dignity of a capital city that high-class orchestral concerts should have a permanent and honoured place amongst its cultural activities.

Accordingly, when in 1940 Captain Michael Bowles was appointed conductor and musical director of Radio Éireann, he suggested that Symphony Concerts, sponsored by the Station, should be held at fortnightly intervals on Sunday afternoons, and the number of ten per season was agreed upon. In the regrettable absence of a

concert hall it was decided to hold the concerts in the Round Room of the Mansion House for a start, until it was seen how the public would respond. The capacity of the Round Room is limited to a thousand seats, so obviously, if the concerts were to prove a success, it would become necessary to move to a larger building later on. From the very beginning, the Round Room was booked out on the first day on which tickets were made available, and it became clear that a more spacious building would have to be sought. So, after two years the Radio Éireann Concerts were transferred to the Capitol Theatre, which has a seating capacity more than twice that of the Mansion House, and here they were held until their abandonment in 1947. The programme of the first concert included Beethoven's 'Eroica' Symphony, surely a proud opening gesture, and it may be said that in the arrangement of the subsequent programmes a high standard of artistic excellence was, on the whole, maintained. At first, especially, an eye had to be kept on what was immediately attractive, in order to give the audience an opportunity to develop a listening repertory of classical music. But the programmes were by no means unenterprising, and one of the achievements in which Captain Bowles may take legitimate pride is the fact that the Radio Éireann concerts introduced to Irish audiences four of the seven symphonies of Sibelius, as well as several of the Finnish composer's minor works. Among other interesting or unusual works may be mentioned De Falla's *Nights in the Gardens of Spain*, the first performance in Dublin of John Ireland's Piano Concerto, the first performances anywhere of E. J. Moeran's Violin and Cello Concertos, together with Debussy's *La Mer* and Stravinsky's *L'Oiseau de Feu*, the former conducted by Jean Martinon and the latter by the Swiss conductor Robert Denzler.

At the beginning of 1948 a new Government came into power. Just before this, plans had been approved by the previous government for the establishment of a short-wave wireless station, but these plans were abandoned by the new administration as one of their first moves in an economy drive. A far more serious development, however, and one which has given music in this country a considerable set-back was the decision, already mentioned, to abandon public symphony concerts. The broadcasting authorities have pointed, as an explanation, to the fact that the audiences at these concerts were diminishing. It is true that there had been a certain falling-off in attendance at a special series of concerts sponsored during the previous summer, but this summer series was in the nature of an experiment, and it would be unwarranted to generalise on the strength of any perceptible decline in the audiences at these concerts. As a further explanation it has been argued that as

a result of the importation of a considerable number of foreign players the orchestra has been in a state of transition, and it was deemed advisable to allow it time to adapt itself to the changed personnel before putting it before the public again. But the players have now had plenty of time to develop into a homogeneous body, so that this explanation is no longer cogent.

Shortly before the abandonment of public symphony concerts, Captain Bowles resigned his position as Music Director of Radio Éireann, and it is only fair to mention that he had been the driving force in establishing and maintaining them. Soon afterwards the Phoenix Hall was renovated and enlarged, and transformed into a small concert hall with a seating capacity of about 400, to accommodate a new series of studio orchestral concerts. Whereas during Captain Bowles's period of office it was generally felt that more visiting conductors might have appeared on the rostrum, the authorities have since gone to the other extreme. They have engaged a series of guest conductors for the concerts given in the Phoenix Hall on the Tuesday and Friday nights of each week (admission to which can be obtained free of charge on application to the Director of Broadcasting), the conductors being either English or continental, with an Irish conductor getting only a very occasional engagement if an interval should arise between the termination of one foreign conductor's period of engagement and the start of another. Although this policy undoubtedly makes for interest and variety, it is none the less certain that the lack of a permanent conductor promotes a feeling of restlessness and instability. As regards public symphony concerts, an attempt has been made by a new body, the Music Association of Ireland, to organise such a series, but unfortunately the effort has so far proved abortive. However it is widely believed that the present situation is but of a temporary nature, and it is certain that continuing and determined attempts will be made to restore concert conditions to what they were up to the end of 1947.

In spite of these set-backs it may be affirmed that as regards Radio Éireann in general, the present is a time of adventure and expansion. The orchestra, reorganised in 1948, consists now of more than sixty players, and a light orchestra has been formed as well. This welcome move has placed our orchestra on a numerical equality with similar bodies in other capitals, and to arouse more widespread interest in its work the orchestra now tours the principal cities of Ireland each season. If but the present policy with regard to public symphony concerts could once be reversed, nothing but the absence of a suitable concert hall should prevent the orchestra from giving public concerts in the capital more frequently than heretofore, or prevent the light orchestra from performing before

an audience the type of music for which it caters. For example, would not a lunch-hour concert of popular but still good music be a boon to tired workers? Sometimes listeners might like to hear a concert by the First Orchestra in an informal atmosphere, and it would be an interesting innovation if, once in a while, a kind of Gallup Poll of public taste and opinion were taken.

These developments are not, however, possible so long as Dublin is dependent for its large-scale music-making on picture houses, which are only available on a Sunday afternoon, or theatres, free only on a Sunday night, even if then. A scheme for the erection of a state concert hall was initiated by the Fianna Fáil administration before its departure from office, but the scheme was apparently abandoned by the late inter-party Government. One can only hope that the plans already laid for the creation of a worthy home for music here will come up again for consideration without undue delay, and that our new administration will be wise enough to appreciate the importance of filling a need which has been incessantly proclaimed, in public and in private, for over a century. If this hope comes to be realised, with a re-organised large-scale symphony orchestra, a hall wherein it will function amidst all the advantages and equipment proper to orchestral music in other capital cities, with an expanding radio system and growing public interest, it may indeed be asserted with confidence that there is a future full of hope and promise for symphonic music here.

Royal Dublin Society Chamber Music Recitals

By

HERBERT W. SOUTH, B.Mus. (Dublin)

Organist, Holy Trinity Church, Rathmines

The Chamber Music Recitals of the Royal Dublin Society may be said to have been inaugurated by a direction from the Council, dated March 4th, 1886, which reads as follows:

> After much consideration the Council has directed as a tentative measure, that weekly recitals from the works of the best composers of instrumental music shall be performed in the Society's Theatre during the rest of the present season; such as, if continued in future years, will enable Music as an Art to be systematically brought before the public as effectually as Painting and Sculpture are now in our public galleries. In taking this step the Council has had the advice of musicians both professional and amateur who have expressed their opinion that, by undertaking this work, the Royal Dublin Society will do important service to the cause of Art.

The Committee to whom the Council entrusted the management of this undertaking had to consider the best way of placing before the members of the Society, and the general public, the most significant works of the most eminent composers without exceeding the expenditure they were authorised to incur. Accordingly it was decided that the best way of doing this was to present a series of Chamber Music Recitals. The Committee was also empowered to invite the co-operation of the Instrumental Music Club, some of whose members had served on the Music Committee, and also to invite persons who could help by directing the attention of the audience to special points of interest in the compositions. In order to encourage serious students of music, the Committee was allowed to grant twenty-five free admissions to the course at the discretion of the Council of the Royal Irish Academy of Music, for pupils of that institution. It was also recommended that in the next session there should be two series of recitals of chamber music, an Autumn series beginning in October and a Spring series. It is interesting to note the names of the composers that appeared in the list of the first recitals: Corelli, Marcello, J. S. Bach, Veracini, Handel, Tartini, Haydn, Mozart, Beethoven, Weber, Schubert, Spohr, Mendelssohn, Schumann, Raff, Rubenstein; and these were taken to illustrate the rise, development and subsequent progress of chamber music. The performers were Signor Esposito (Piano), Herr Lauer (Violin), Mr. Griffith (Viola) and Herr Rudersdorff (Cello).

In the year 1887 the Spring series of Recitals began on January 24th, the performers being the same as in the previous year with the addition of M. Buziau (Violin). Analytical notes on the works performed were drawn up by Sir Robert Stewart. The Committee also arranged (for persons who could not attend the recitals in the afternoon) that afternoon recitals should be given on alternate Mondays, and that on the intermediate Mondays the recitals should be repeated in the evenings, so that all who really desired might have an opportunity of hearing them once, and that those who could attend both in the afternoon and evening should be able to hear the performance twice. In the year 1888 the analytical notes were done away with, and instead the audience were provided with scores of the music performed, in a cheap and convenient format.

During the session 1889-90 pianoforte recitals were first introduced and Signor Esposito was engaged to give them. The report of the Committee goes on to say that the rendering of the works by Signor Esposito was exceedingly good, and much appreciated by large audiences.

In the session 1891-92 the same number of recitals was given as in the previous session. Already the effect produced in Dublin and even in other parts of Ireland by the Society's efforts to develop the appreciation of the highest branches of art was felt to be very satisfactory, though the theatre in which the recitals were given proved rather inadequate for the purpose.

In September, 1893, since the Lecture Theatre had been dismantled, the Committee were obliged to hold the recitals in Leinster House. The Senate of the Royal University of Ireland offered the Society the use of rooms in Earlsfort Terrace, and the experiment was tried of holding the recitals there, but these premises proved unsuitable and the Society had to return to Leinster House.

Two works appear as novelties in the programmes given in 1897, a Trio in G Minor by Smetana and a Violin Sonata by Esposito. César Franck's Sonata for violin and piano was given its first Irish performance at a recital in 1898. During 1899-1900 eighteen recitals were given, mostly by piano and string ensembles, but three were devoted entirely to pianoforte works. In 1899 the Society's Grand Pneumatic Concert Organ in the Lecture Theatre was formally inaugurated, and a recital was given by Mr. G. R. Sinclair, organist of Hereford Cathedral. A series of organ recitals commencing on November 3rd, 1899 was also given by Mr. W. H. Vipond Barry and Dr. Joseph Smith.

During the next session the Committee found it impracticable to engage the artists who had hitherto carried on the work of performing at the recitals, so it was decided to engage artists from other

sources. Accordingly in 1902 the following were engaged: – The Brodsky Quartet; The Verbrugghen Quartet; Mr. Frederick Dawson (Piano) and a Trio consisting of Mr. L. Risegari (leader of the Hallé Orchestra), Mr. Carl Fuchs (Cello) and Mr. Isidor Cohn (Piano). It is noteworthy that during the 1904 session Signor Ferruccio Busoni gave a piano recital.

In the 1914-15 session the war had a detrimental effect on the attendances, and some of the artists were unable to fulfil their engagements. In 1922, owing to the occupation of the Society's Lecture Theatre by the Irish Free State legislative, accommodation for the recitals beginning in November had to be found elsewhere, and recitals were given both in the Abbey Theatre and in the Theatre Royal.

In 1925 the Society moved to its present premises at Ballsbridge, where a new era may be said to have opened. The recitals being primarily intended for members of the Society, it was decided by the Committee that there should be no general admission of the public, so that the 1,500 seats provided in the New Hall should be available for members. It was, however, considered desirable to afford members the privilege of introducing friends on payment of 5/- for each recital. The admission fee was raised to 10/- on the occasion of the recitals by M. Moiseiwitsch. The first recital to be held in the New Hall was given by Ivan Phillipowski on the afternoon of November 2nd, 1925, and was attended by 1,662 persons. At the recital given in the evening by M. Phillipowski the audience numbered 802. The acoustic properties of the hall proved to be remarkably good, and the heating and ventilation most satisfactory.

The transference of the Society's headquarters from Leinster House to Ballsbridge does not appear to have had any detrimental effect on the appreciation by members or their friends of the Society's efforts to promote the study of music. About this time the attendance at the recitals had grown tremendously, with the result that the Committee decided to hold both afternoon and evening recitals for the greater part of the session. A system was introduced whereby each member was given a series of tickets which enabled the holder to attend either the afternoon or evening recitals, but not both. A comparison of the total attendances at the recitals from 1920 to 1926 shows how the appreciation of this branch of the Society's work had grown: –

Year	1920	1921	1922	1923	1924	1925	1926
Attendance	6,504	9,424	9,570	9,459	14,778	24,316	40,028

From 1926 onwards each artist was engaged to give two recitals – one at 4 p.m. and the other at 8. 15 p.m. In 1926 a small orchestra of selected players from the celebrated Hallé Orchestra under the

conductorship of Sir Hamilton Harty was engaged to give two concerts. These concerts were much appreciated, and the orchestra was again engaged in the following session.

The great interest displayed in the music provided at the Chamber Music Recitals suggested the advisability of fostering and encouraging native talent. It was therefore decided to have an afternoon and an evening concert of Irish orchestral works performed by Irish artists, and it was considered most appropriate that these concerts should be held on St. Patrick's Day. The orchestra was under the joint conductorship of Dr. Larchet and Dr. Vincent O'Brien. The programme included the following works: – *Overture to an Irish Comedy* by Hamilton Harty; Songs by Hamilton Harty and C. V. Stanford, sung by Percy Whitehead; *Gaelic Phantasy* by Vincent O'Brien; Irish Reel *Molly on the Shore* by Percy Grainger; *Irish Air* arranged by J. F. Larchet; *Irish Rhapsody No. 1 in D Minor* by C. V. Stanford. The attendance numbered 4,477 persons. The Society was honoured by the attendance at the afternoon concert of His Excellency, The Governor General, the Chairman of the Senate and Lady Glenavy, the Minister for Finance and Mrs. Blythe, the Minister for Defence and Mrs. Hughes, the Minister for Posts and Telegraphs and Mrs. Walsh, the Minister for Local Government, Chief Justice Kennedy and Mrs. Kennedy, and at the evening concert of President Cosgrave. Both concerts were broadcast.

The hour of the afternoon recitals was subsequently changed from 4 p.m. to 3 p.m. and it was also decided to provide members with complete programmes of the works to be performed at the recitals in advance. These were issued in booklet form.

In 1928 Commendatore Esposito, to whom the Society owes so much for the great services he rendered both to music in Ireland generally and for his assistance to the Society in inaugurating the Music Recitals, left Ireland to spend the autumn of his life in Italy, his native land. The St. Patrick's Day concerts were continued for three sessions, but were then discontinued owing to lack of support.

The 1929-30 musical season was opened by two concerts given by the Dublin Philharmonic Society under the conductorship of Colonel Fritz Brase. The programme of the first concert consisted of the Prelude to *The Mastersingers*, Symphony in D minor (Schubert), *The Magic Harp* (Ina Boyle) Clarinet Concerto (Weber) and *L'Arlesienne Suite* (Bizet), The soloists at the concerts conducted by Colonel Brase were all Irish musicians, and encouragement was given to native composition by the performance of several further works by Irish composers.

A wish having been expressed by many of the members that song recitals should be introduced, two recitals were given in the 1930-31

series by Mr. Keith Falkner. Song recitals have since become an established feature of the season, causing a break with the earlier tradition of purely instrumental music. In 1933 two lecture recitals were given by Mr. Herbert Hughes on "Irish Folk Songs", with vocal illustrations by Mr. James McCafferty. An interesting feature of these lecture recitals was the use of Thomas Moore's piano which had been restored to the Society's possession after a number of years' loan to the National Museum.

A special feature in 1934 was the production of Handel's *Messiah* in the Main Hall on Wednesday, December 19th. The Philharmonic Society's choir was strengthened to the number of 250 by the assistance of members of the R.D.S., and the orchestra included the wood-wind of the No. 1 Army Band. Mr. J. Turner Huggard conducted, and the audience present exceeded 5,000. Thus was commemorated in the city where this great work was first performed the 250th anniversary of the composer's birth.

The Chamber Music Recitals continued to gain in strength and were continued during the second World War without a break. During the war it was not always possible to obtain visiting artists, and when this occurred native artists came to the rescue and ably filled the breach. It has always been one of the aims of the Society to encourage native talent, and Irish artists have always been engaged whenever it was found possible to do so. Mention may be made of the following who have performed before the members of the Society: – The Dublin String Orchestra under the baton of Miss Terry O'Connor, The Culwick Choral Society, Mrs. Rhona Marshall, Mrs. K. O'Callaghan, Miss Dorothy Stokes, Mrs. Yoakley, Miss Dina Copeman, Miss Rhoda Coghill, Mrs. Ida O'Reilly, Miss Nancie Lord, the Misses Joan and Valerie Trimble, Mr. Arthur Franks, Mr. Robert Irwin, Mr. Michael O'Higgins, Mr. Fred Stone, Dr. Walter Beckett, Mr. Charles Lynch and Mr. William Watson.

The raison d'etre of R.D.S. recitals is to set up a high standard of performance, so that our musical life may be enlarged and enriched, and so that the audiences will desire to hear only the very best music performed by the finest exponents of the art. In recent years the following artists of international fame have appeared before the members of the Society: – Cortot, Dohnanyi, Firkusny, Feuermann, Goossens, Hubermann, the Lener Quartet, Lamond, Piatigorski, Schnabel, Segovia, Elizabeth Schumann, the Blech Quartet, and the Hungarian Quartet. The Society may be said to have kept in line with modern development in music, and many modern works have been included in the programmes, by composers such as Bartok, Ravel, Debussy, Vaughan Williams, Sibelius, Ireland, Bax, May, Duff and Moeran.

The Belfast Philharmonic Society

By

ARNOLD PERRY

Prior to the formation of the Belfast Philharmonic Society there were two musical societies in the city, the Classical Harmonists' Society and the Belfast Musical Society. Of these, the former was founded in 1851, the late Lord Dufferin being at one time its President, and Mr. Walter Newport its last conductor. The Belfast Musical Society was formed in 1872 by Mr. George Benson, with Mr. Henry Williams as its chorus master. The late Mr. Robert Edward Ward, D.L., of Bangor Castle, a cultivated musician and a good violoncello player, occupied the unusual position of being chairman of both bodies, having succeeded Lord Dufferin as chairman of the Classical Harmonists.

Shortly after the Belfast Musical Society was formed, an effort was made to amalgamate the two organisations, but this effort was unsuccessful, and both carried on independently until 1874. By that time it had become obvious that there was not then in Belfast and its neighbourhood a sufficient field for the operation of two musical societies, and it was decided to join forces. On September 1st, 1874, general meetings of the two societies were held. The Musical Society met at three p.m. in May Street Music Hall (now the Victoria Memorial Hall), and the Harmonists met at eight p.m. in the Band Room of the Ulster Hall. The two committees had been in touch and were able to co-ordinate matters, so that similar resolutions were unanimously passed by both meetings. It was decided to wind up the affairs of the existing societies, and form a new society to be designated "The Belfast Philharmonic Society", having as its object "the practice of choral and instrumental music and the promotion of a taste therefor by means of such practice and by public performance." The Committee for the first year of the new society was elected in equal proportions by the old societies out of their own members, twelve representing the Musical Society, and twelve representing the Classical Harmonists. The new Committee held its first meeting on September 1st, 1874. Mr. Ward, who was elected President, presided, and Herr Henry Stiehl (London) was selected from a list of fourteen candidates to be the first conductor of the new Society.

Great success attended the first season. The concerts were held in the Ulster Hall (then the property of the Ulster Hall Company),

and the seating capacity of the hall was taxed at each of the four concerts. The chorus numbered four hundred singers, and though the orchestra was not sufficiently organised to perform by itself at the earlier concerts, it proved efficient enough to perform in Oratorio and to perform orchestral works in the course of the choral concerts. The works given in the first year included Mendelssohn's *Elijah*, Handel's *Judas Maccabaeus*, Beethoven's Symphony in G minor, Haydn's Symphony in D, the Overtures *Oberon* (Weber), *Don Giovanni* (Mozart), *Preciosa* (Weber), *Zanetta* (Auber) and an Orchestral Fantasia by the conductor. From the Treasurer's standpoint also the season was satisfactory, ending with a credit balance of £5 2s. 10d., the total receipts being £1,505 14s. 6d. Handel's *Messiah* was first performed by the Society at its second Subscription Concert on November 27th, 1876, and repeated at an ordinary concert on December 29th following, with a view to establishing the performance of this work as an annual Christmas event.

Sir Robert Prescott Stewart, D.Mus. (Dublin) was appointed Conductor of the Society in 1877. He continued after his appointment to reside in Dublin, and travelled up for rehearsals and concerts. It is said that having on one occasion missed his train when due to conduct a Philharmonic concert in Belfast he chartered a "Special" so as to arrive in time.

The next appointment was made in 1880, when Herr Adolf Beyschlag took over the baton. He was a gifted conductor, as well as an accomplished pianist. But he was also of an excitable nature, and on one occasion, having had a difference of opinion with the leader of the orchestra at a rehearsal, as to whether a passage should be performed as it was written, or as he – Herr Beyschlag – wanted it, he strode up to the leader's desk, tore the music from it, and sent it flying down the hall.

Herr Beyschlag continued with the Society until 1887, when he took up an appointment in Manchester under Sir Charles Hallé. His successor was Mr. (subsequently Dr.) Francis Koeller, who had originally been a bandmaster in Germany and who continued as conductor of the Society for twenty-five years. During this long period he indelibly laid the impress of his strong personality and great musical qualities on the Society and its work. His services to the cause of music generally in this city will be long remembered, as will his caustic wit. With amateur musicians he had little patience, and to singers his favourite remark was "you bark like a dog", to violinists "you squeal like a pig". During his term of office *The Dream of Gerontius*, Berlioz's *Faust* and many other important works were performed. In 1912, to the deep regret of the Society Dr. Koeller was forced to go abroad owing to ill health.

In 1912 Mr. Edward Godfrey Brown was selected from a long list of candidates as Dr. Koeller's successor. During Mr. Brown's long term of office the knowledge and the love of music, as well as the facilities for acquiring them, increased enormously, and in consequence the standard of music and the capacity for criticism correspondingly improved. Thanks to Mr. Brown's abilities, wide experience and indefatigable zeal, the Society can safely claim to have retained its position as the premier Musical Society of Ireland. Whilst not neglecting the old masters, the most modern of choral and instrumental works are performed, and not infrequently the composers have themselves conducted their own works. Thus, the Society has heard Sir Granville Bantock conducting his *Song of Songs*, Arthur Bliss conducting *Morning Heroes*, Sir George Dyson conducting *The Canterbury Pilgrims*, John Ireland conducting *These Things Shall Be*, Vaughan Williams conducting *Sancta Civitas*; while the repertoire has included choral works by two Ulstermen, namely, Sir Hamilton Harty's *Ode to a Nightingale* and *The Mystic Trumpeter*, and the late Dr. Norman *Hay's Paean* and *To Wonder*.

There have been many notable events in the history of the Society. On April 9th, 1925, a Jubilee Concert was held at which Elgar's *Dream of Gerontius* was performed, with John Coates, Mrs. John Seeds and Harold Williams as soloists. The concert was conducted by Sir Henry J. Wood. Sir Edward Elgar himself visited Belfast on October 21st, 1932, to conduct his *Enigma Variations* and other works. On November 30th, 1945, a Tribute Concert to the Memory of Sir Hamilton Harty was held, at which the three Handel Transcriptions (Polonaise, Arietta and Passacaglia), *The Mystic Trumpeter*, two movements from the *Irish Symphony* and the Violin Concerto in D minor were performed, with Miss Nancie Lord as soloist in the Concerto.

Mr. E. Godrey Brown, O.B.E., having tendered his resignation after a unique record of service, conducted his last concert, devoted to major works by Elgar, in March, 1950. The following autumn Mr. Denis Mulgan assumed the duties of conductor, the most notable event of his first season being a Bicentenary Celebration performance of Bach's *St. John's Passion*.

Since its inception, the Society has given four concerts each season. Nowadays the *Messiah* is given as an extra concert, and such has been the demand for this great work that during some recent seasons it has been given in triplicate, one performance on Friday night (the invariable night for Philharmonic concerts) and two performances on the following Saturday – an occurrence which, so far as can be ascertained, is unique in the British Isles.

The Philharmonic Chorus consists of about two hundred and fifty picked voices. Applicants for membership have to undergo an entrance examination, comprising a voice test, sight-reading and questions on key and tune signatures, intervals and modulations. Members pay an annual subscription of fifteen shillings. The Wind players of the orchestra are all professionals, but a certain number of amateurs are included among the Strings, the latter only being admitted after a stiff test both in solo-playing and sight-reading.

In broadest terms, the Society aims at the development of the musical standards, knowledge, and taste of the public by providing public performances of the best in music, particularly choral and instrumental music, and by encouraging composers, instrumentalists and vocalists of merit and introducing their work and talent to the public.

The Irish Folk Song Society

By

DONAL O'SULLIVAN, M.A., M.R.I.A.

Director of Irish Folk Song Studies, University College, Dublin

During the nineteenth century much valuable research on the folk music of these islands was done by such pioneers as William Chappell, Maria Jane Williams, George Petrie and Farquhar Graham – to mention only one name from each of the four countries, But the systematic collection and publication of both words and tunes, on scientific, co-operative lines, properly began with the foundation in 1898 of the Folk Song Society (now the English Folk Dance and Song Society). This was formed, on Irish initiative, at a meeting held in the rooms of the Irish Literary Society in Adelphi Terrace, London, and one of its four Vice-Presidents was C. V. Stanford (later Sir Charles Stanford), the others being Sir John Stainer (England), Sir Alexander Mackenzie (Scotland) and Sir Hubert Parry (Wales). Before publication in successive issues of the Society's *Journal*, the tunes and texts collected orally were circulated among a group of experts, each of whom appended his comments over his initials. The result was the gradual growth of a body of invaluable material, with annotations that bear the mark of authority. It includes the large collection made by Mr. A. Martin Freeman in Ballyvourney, which is incomparably the best (and best edited) single collection of tunes with Irish Gaelic words ever made from direct oral tradition in this country.

In 1903 there took place a friendly secession from the Society, in which the prime movers were Mrs. Charlotte M. Fox and Mr. Alfred Perceval Graves, and the Irish Folk Song Society came into being. The first few issues of its *Journal* were edited jointly by Mrs. Fox and Herbert Hughes, who had recently arrived in London from his native Belfast to begin his successful career in music and musical journalism. Thereafter, Mrs. Fox was solely responsible until her death in 1916. A sister of Alice Milligan the poetess, Mrs. Fox was born in Omagh and had spent her girlhood in Belfast, apart from two years spent studying music in Germany and a further year at the Royal College of Music in London. She was a woman of unbounded energy with a genuine enthusiasm for Irish melody, which indeed was the passion of her life. Unfortunately, however,

the zeal of the enthusiast is but rarely found in combination with the astringent mind of the scholar; and it must be confessed that, under Mrs. Fox's editorship, the publications of the Irish Folk Song Society fell far below the standard set by those of the parent Society. She made song-collecting excursions to various parts of Ireland with a phonograph, and numerous songs (mostly with English words) were received by her from others in her editorial capacity. But neither tunes nor texts were submitted to experts for annotation; and much of the available space was devoted to articles which either were reprints or else possessed no special value. Nevertheless, the *Journals* published by her contain upwards of 200 tunes, with numerous texts; and these publications retain their value for the scholar, even if they represent a quarry to be worked rather than a finished product.

Moreover, Ireland owes a great debt to Mrs. Fox as the discoverer of Edward Bunting's manuscripts. In 1907 she called at a well-known harp-maker's (Morley's of Kensington) to select an instrument for a friend, and it came into her head to say to the assistant, "Do any old wandering harpers ever come in here to buy strings?" "Well, no", he replied, "We have no such customers. But, by the way, a gentleman was in here not long ago who would interest you. He bought a harp, and when giving the order he said, 'It is only right that I should have a harp in my house; for it was my grandfather who preserved the music of the ancient Irish harpers'." The gentleman in question proved to be Dr. Louis Mac-Rory of Battersea, who was a grandson of Bunting's. He had portion of the Bunting papers, and the remainder were in possession of another grandchild, Lady Deane of Dublin. Mrs. Fox got in touch with both, and they entrusted the entirety of the collection to her. She made a certain desultory use of the material in the *Journals* (including a few holograph copies of tunes and texts), and she also drew upon it for her *Songs of the Irish Harpers* (Bayley & Ferguson, 1910) and *Annals of the Irish Harpers* (Smith, Elder & Co., 1911). Finally, she presented the collection to the Library of the Queen's University, Belfast, thus ensuring its safe preservation.

To Mrs. Fox also belongs the credit of locating the collection made by Dr. Henry Hudson, which is one of the most important compilations of Irish folk music in manuscript. During a visit to the United States in 1911 she found this collection in the Public Library of Boston, Massachusetts, and she transcribed a few tunes from it for publication in the *Journal*. The collation of the principal extant manuscripts being an indispensable part of the work of research, in this as in other fields, I enlisted the co-operation of the

American authorities some few years ago, and complete photostatic copies of the Hudson MSS. are now deposited in the National Library of Ireland.

Mention should also be made here of another collection – that gleaned from the Ulster countryside by Mrs. Maud Houston, wife of the Headmaster of Coleraine Academy. Both before and after Mrs. Houston's death in 1905, tunes and texts from her material were published in the *Journal* to the number of about 20, and they show her to have been an accurate noter of both words and music. Her husband subsequently presented the collection to Mrs. Fox, who received it on behalf of the Society. Unfortunately, its present whereabouts is unknown to me, and I draw attention to the matter in the hope that it may thereby be traced.

In 1917 the Society gratefully accepted an offer made to it by Mrs. E. Costello of Tuam of the songs collected by her in Galway and Mayo. But its financial resources were much too slender to permit of its taking sole responsibility for publication, and two years later the work was issued jointly by the Society in conjunction with the Candle Press of Dublin, as volume XVI of the *Journal* but with the special title of *Amhráin Mhuighe Seóla*. This representative collection of Connacht folk songs, consisting of 80 airs and sets of words, is so deservedly well known as to call for no more than bare reference here.

The editorship of the *Journal* had been vacant since the death of Mrs. Fox, and in 1919 the Council of the Society invited me to succeed her. In accepting, I was influenced by the fact that I was about to transfer my residence to Ireland, where the material, both oral and manuscript, was readily available. Indeed, it had become obvious that satisfactory work of that nature could hardly be done by anyone living in London. My policy – *parvis componere magna* – was to follow closely the methods that had been pursued by the Folk Song Society, and on that basis I produced *Journals* at the rate of one every year from 1920 to 1924 – five issues in all, with a total of 98 airs. Apart from a few drawn from manuscript sources, these were all noted from oral tradition, the great majority by myself. Most of the airs had Irish texts, which were printed with prose translations. Before publication, the annotated material was referred to experts on various points, and their comments were incorporated over their initials. Throughout my work in this field, both then and later, I derived very great benefit from my long-standing friendship with Mr. Martin Freeman, whose constant assistance and helpful criticism were always made freely available to me with the characteristic generosity of the true scholar. His wife, the late Mrs. Aida

Freeman (an Irishwoman from Donegal) acted as Honorary Secretary and Treasurer, obtained the subscriptions that enabled the *Journal* to be produced, and saw to its printing and distribution. It was in every respect a happy collaboration.

The Bunting manuscripts are easily the most important corpus of Irish folk music and poetry; and during this period I paid frequent visits to Belfast, studying and transcribing these papers with a view to publishing an edition in successive issues of the *Journal*. Bunting himself issued three volumes, in 1796, 1809 and 1840 respectively; but these contained only music. Though he employed scholars of Irish to collect the poetry, he did not print any of the appropriate verses for the tunes. Moreover, it was desirable to ascertain to what extent, if at all, Bunting might have seen fit to alter his originals. My general plan for the projected edition was to treat each air as it occurred serially in the three published volumes, to print it in its manuscript form, and to unite with it the appropriate words (if any) as found in the manuscripts. Further, there would be the introductory matter, bibliographies, full critical apparatus, translations and indexes proper to a work of such magnitude and usual in other countries.

Part I of *The Bunting Collection of Irish Folk Music and Songs* appeared in 1927, and Parts II-VI at intervals from 1930 to 1939. The intervals were perhaps somewhat long, but the nature of the work was such that it could not be hurried, and the Editor had only his leisure in which to do it. Parts I-III cover Bunting's 1796 volume and Parts IV- VI his 1809 volume. With the issue of Part VI in 1939 the Society came to an end. If I may quote from the Preface to that Part (which brought the series of *Journals* to a close): "When the Editor first began working on the Bunting manuscripts, he had the intention of dealing not only with these two volumes, but also with Bunting's final volume, published in 1840, together with such unpublished material as might seem worthy of publication. In all, 175 airs and upwards of 3,000 lines of verse have now been printed and annotated. Treated on the same scale, the remaining material would be of about the same amount, and would therefore occupy another six Parts of similar size. But circumstances have prevented the full realisation of the original plan, and the Editor's work in this field ceases with the publication of the present issue."

Membership of the Irish Folk Song Society was never very large, and funds did not permit of printing a supply of *Journals* much in excess of the number of annual subscribers. Hence they are all long out of print. It may be as well to append the complete serial list, with the enumeration and dates as given on the blue covers.

The enumeration is defective in the beginning, suggesting ostensible gaps which do not exist.

Vol. I, no. 1. April, 1904
Vol. I, nos. 2 and 3. July and October, 1904
Vol. II, nos. 1 and 2. January and April, 1905
Vol. III, nos. 3 and 4. October and January, 1905-06
Vol. IV, [1906]
Vol. V. [1907]
[Vol. VI.] Double Number, January-October, 1908
Vol. VII. Jan.-June, 1909
Vol. VIII. Jan.-June, 1910
Vol. IX. Jan.-June, 1911
Vol. X. Dec., 1911
Vol. XI. Jan.-June, 1912
Vol. XII. October, 1912
Vol. XIII. June, 1913
Vol. XIV. April, 1914
Vol. XV. March, 1915
[Vol. XVI.] 1919
Vol. XVII. December, 1920
Vol. XVIII. December, 1921
Vol. XIX. December, 1922
Vol. XX. December, 1923
Vol. XXI. December, 1924
Vol. XXII-XXIII. 1927
Vol. XXIV. 1930
Vol. XXV. 1930
Vol. XXVI. 1932
Vol. XXVII. 1936
Vol. XXVIII-XXIX. 1939

An Orange broadsheet, printed by Nicholson, Church Lane, Belfast, and containing the words of 16 songs, was enclosed with the first issue of the *Journal*; a similar Nationalist broadsheet with the second; and a miscellaneous broadsheet with the third. Vols. I-XV were edited by Mrs. Fox (at first in conjunction with Herbert Hughes) and the remainder by myself, except vol. XVI, which is Mrs. Costello's Collection. My edition of the Bunting MSS. begins with vols. XXII-XXIII.

Musical Instrument Collections in the National Museum of Ireland

By

L. S. GOGAN, Ph.D.

Keeper, Art Division, National Museum of Ireland

THE main collection of musical instruments in Dublin is that housed in the Music Room of the Art and Industrial Division of the National Museum of Ireland. It has been a centre of interest to music lovers since 1890, when the museum was opened in its present form, and comprises collections formerly held by the Royal Dublin Society, Royal Irish Academy, Trinity College, etc.

As in the Victoria and Albert Museum, London, with which the National Museum was for some years associated, the Musical Instruments were made to subtend the Furniture Collections as being, it may be supposed, the nearest art group, formally considered. Since then concepts have developed considerably and musical instruments as such are accorded a more independent status involving the idea that, as far as may be possible without fundamental alterations, they be put in playing condition and used to demonstrate their respective values. The matter was considered here, partially put into operation and still remains an uncompleted desideratum.

It may be said that there are three separate collections of musical instruments in the National Museum:

I. The Irish Antiquities Division possesses one of the largest groups of ancient trumpets in Europe, chiefly of late Bronze Age or Western Hallstatt date (approximately 500 B.C.) but including several of the full Celtic epoch (approximating to A.D.) One of these is the longest of its class on record, and another is of wood, the former being related to the carnyx of Continental Celtdom and the latter to the lur of Northern Europe. Certain spatulate objects usually classified as spoons but of very shallow and broad form, have been identified by one writer as castanets, being usually found in pairs, one having a small perforation; but the identification is doubtful. These objects belong to the La Tène phase in Ireland.

The Harp Class belonging to the same Division, because of their relatively late date (not earlier than the thirteenth century), are housed in the Music Room and will be adverted to later. The same Division, however, possesses several ancient

shrines, casts of high-crosses, etc., which reveal harp forms of much earlier date (roughly 1000 A.D.). The High Cross of Muireadhach, the original of which is at Monasterboice, shows a harper and piper seated beside Christ in Glory, probably the earliest representations of these instruments found in Ireland. The Folklore Collection, considerably expanded in recent years from its original form, is devoid of musical instruments of even the most primitive kind, though it includes examples of the dildorn (*bodhrán* in Irish, pronounced bowrawn), used as a drum in the Wren Play, etc. Natural horns as well as horns made from large bottles, however, are used for signalling in some parts of Ireland. Again, the fiddle and bagpipes, with their corpus of traditional music, are of folklorist relevance.

II. The Ethnographical Collection, mainly derived from Trinity College, contains numerous musical instruments chiefly from Asia and Africa, and like the englobing collection is regarded as one of the best of its kind in Europe. In the arrangement carried out many years ago by Mr. G. R. Staunton (now of Bristol) the musical instruments were segregated and intercalated in cases between those of the main series, enabling them to be studied as a distinct class.

III. The main musical instrument collection is now housed in the Music Room referred to above. Because of their peculiarly national relevance, emphasis is laid in the collection on harps and bagpipes, and next on other instruments by Irish makers.

In 1913 the collection was considerably enriched by the bequest of Robert Bruce Armstrong of Dublin, author of *The Irish and Highland Harps* (Edinburgh, David Douglas, 1904) and its companion volume, *English and Irish Instruments* (do., T. and A. Constable, 1908). Besides a wire-strung Irish harp, a harp by Holzmann of Paris, a portable harp by Egan of Dublin and a spinet by Thomas Saxby of York (1772), the bequest comprised examples illustrating the development of the Dital Harp from the Guitar, as discussed in the second of the works referred to. Mr. Armstrong had previously donated a rare musical game invented by Anne Young of Edinburgh (1803), and a triple Welsh Harp by John Richards of Llanrwst.

Harps

The instrument is known in the earliest Irish records, and these sources show that the harpist was accorded full professional rank under early Gaelic regimes. It is known as *cruit* (khritt) and its etymology *crotta* shows that it was early connected with the rote

(hrotta), an ancestor of the violin. Evidence exists for the joint use of a large and small harp, the latter called *céis*[8] (kaysh), which the writer thinks may have provided some form of accompaniment, and for harp orchestras. The large harp was later distinguished as *cláirseach* (khloyrshukh), from *clár* (klawr), a board, on account of the elaborate carpentry and even carving entailed in its construction.

The earliest surviving Irish harp is probably the so-called "Brian Boru" (High King c. 1000), the main fragments of which are preserved in Trinity College and of which there is a restored reproduction in our collection. The name is a misnomer; the harp may be as late as the fourteenth or fifteenth century, though some of the decoration adverts to work common in twelfth century Irish churches. It is a sister-harp to the "Queen Mary" in Edinburgh (probably also Irish) and has been used as the heraldic harp of the new state. Strung with thirty strings as compared with twenty-nine in the "Queen Mary", the "Brian Boru" harp is notable for the enlarged sound-box (as reconstructed) which differentiates it from the lighter harps figured on shrines and crosses.

The harp next in significance is the so-called "Dalway" harp, dated 1621, and made for Sir John FitzEdmond FitzGerald of Cloyne, Co. Cork, with carved and painted details and impressive inscriptions in Irish and Latin, in one of which it is described as "Regina cithararum", which it may well have been at that date. Like the previously mentioned harp, it shows a progressive increase in size. It has keys for forty-five strings. Of special if undetermined significance is a series of keys for seven strings outside the main series, perhaps to be explained as embodying the *céis* idea (see above), and as furnishing prototypical details for the Welsh harp with triple tier of strings. Only the harmonic curve and sound-box are preserved, but there is a reliably restored replica exhibited.

Next[9] in order of significance is the "Kildare" Harp, recently acquired. It is dated 1675 (or 1672) with the initials of Robert 16th Earl of Kildare, and has sculptured and painted details, and a capacious sound-box, this time with openings, and provision for thirty-eight strings.

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[8] The recently discovered Anglo-Saxon harp from Sutton-Hoo, now in the British Museum, is of interest as providing a prototype for the sculptured harp of Ullard, Co. Kilkenny, usually dated c.840 A.D., which shows the use of the same instrument here, where it was possibly termed "céis," The harp on the Graiguenamanagh (Carlow) high-cross shows a small instrument with the curving side towards the player and straight fore-piece.

[9] Certain well-known harps, actual or sculptured or otherwise recorded seem to show an ordered development which may be noted chronologically as follows between c.1450, the tentative date assigned to the"Brian Boru" harp and the more or less stabilised form of the eighteenth century: – i. Brian Boru; 2. Castle Otway; 3. Queen Mary; 4. Jerpoint (sculptured); 5. Pretorius (illustrated); 6. Lamont; 7. Dalway (dated 1621); 8. Kildare (dated 1672).

Finally two late acquisitions may be mentioned. The "Richard Hayward" harp, recently presented and named after the donor, though bearing a satirical description in Irish and dated 1657 (Cromwellian era), may be classed as Anglo-Welsh, with straight forepillar. It is known to have been played by a Belfast harper, Murphy, in the eighteenth century.

The second late acquisition is a harp having the closest affiliation with the Bunworth Harp (*apud* Armstrong) and made by John Kelly, Cork, in 1734. It is important as furnishing the type-form, generally speaking, of two other eighteenth century instruments in the Collection, as well as of the much taller triple harp of John Richards above referred to. Like the "Bunworth", the harp in question has a looped member of wood ending in a spiral at the junction of sound-box (*com*] and harmonic curve (*corr*); its purpose is doubtless utilitarian, and we may assume that through it passed a carrying strap. A third harp in the collection, of large size but light construction, has also this feature, which distinguishes the group from the ordinary run of 'family' or 'chamber' harps. Early harps like the modern cello had fabric or leather cases.

Reference may be made to Armstrong *op. cit.* for fuller details of the first three and last of the instruments mentioned.

The general collection of harps comprises no less than thirteen by the noted Dublin maker, John Egan, dating to the first half of the nineteenth century. Three large harps by this maker continue the eighteenth century tradition with curved forepillar, three are fitted with pedal adjustments and have the characteristic hollow perpendicular forepillar; three small harps conform to the first group but two of them possess a dital adjustment for altering the key.[10] The florid nationalistic decoration bears on the revival of interest in harp music following the congress of harpers in Belfast in 1792, and the growth of patriotic fervour at this time.

The collection also contains two French harps of the same epoch with Erard pedal adjustments, and another probably of earlier date, referable to the type of the Marie Antoinette Harp in the Victoria and Albert Museum. Amongst several others is one in which there is a special arrangement of hooks (invented by a Tyrolese) to obtain chromatic intervals by shortening some of the strings otherwise than mechanically.[11]

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[10] An Egan harp of this class, associated with Thomas Moore, author of the "Irish Melodies" (based largely on Bunting's collection of traditional airs) is preserved at the Royal Irish Academy, Dawson Street, adjoining the Museum ; the piece is interesting as illustrating the fusion of the old harping tradition with French type instruments and doubtless a more modern playing technique.

[11] Galilei, in 1581, reported the existence of an Irish harp which was completely chromatic. Dante possessed an Irish harp of less comprehensive compass.

Violins

Continuing with the chordophonic class, emphasis is laid in the collection on instruments by Irish makers, though it is a continual matter of regret that no examples by Stradivarius, Guarnerius, Amati, Duke or other notable foreign makers have yet entered the collection. The great Dublin maker, Thomas Perry, active towards the end of the eighteenth century, and the continuing firm of Perry and Wilkinson, the latter his son-in-law, are well represented, though not in comparison with the total number of his violins recorded.

Of special interest is the Perry quartet of cello and three violins made in 1780; to the same maker are assigned two cither viols (1770 and 1802) and a *pochette*, a kit or dancing master's fiddle, all superb instruments. The less successful Perry and Wilkinsons are also well represented. Other late eighteenth and early nineteenth century Dublin makers whose instruments are shown are Ward, Molyneux, Mackintosh and Delany. There are two bass viols in the collection, one by Perry, the other traditionally attributed to Nicholas Murphy assisted by Vicenzo Panormo, both made about the turn of the century.

A violin of rare form, possibly to be regarded as a *pochette* but of full violin size, by William J. Bennett of Cork and dated 1878, may be noted as of local interest. The faces are cambered to an edge. It resembles a descant viol, but has only four strings.

Other Chordophones

Reference may now be made to a large group in which the nomenclature and typology of the radical types, lyre, harp, lute and guitar have been combined in various ways by ingenious inventors, chiefly English and French; they have been dealt with technically by Armstrong in his second volume and form the major part of his valuable bequest to the National Museum. There are no less than thirteen examples of the harp-lute invented by Light in 1798, the majority decorated in the characteristic black lacker with gilt ornament. Of about the same date and style is another English instrument of this class, the Apollo lyre, of which there are four examples, two being in the general collection, one of which is by Augustin Claudot, a French maker (c. 1800), A further class is the harp-guitar of which there are four in the Armstrong bequest, one by the noted Parisian maker, Levien.

The more classical forms of lute and guitar are well represented, but need not be otherwise specified. Irish makers of guitars shown in the general collection are William Gibson (three examples), Gibson

and Woffington, Claget and Wilson, Alexander McDonnell, all of Dublin, and James Perry, the latter also a violin-maker, of Kilkenny, all dating c. 1760-1800. Two bijuga cithers, one probably Irish, and two vielles (hurdy-gurdies) may be noted here, one by Thouvened Henry of Mirecourt, the other stamped and possibly made by Edward Quig, Coleraine, Co. Tyrone, the former being a nineteenth century instrument, the latter eighteenth century. Some Bother chordophones are to be found, but it is only necessary to mention an Aeolian harp by Clementi and Co., London, a diplo-cithara by Light, also early nineteenth century, and a superb banjo by J. J. Stewart of Philadelphia (late nineteenth century), the 'Stradivarius' of this instrument.

The Pianoforte Class

The prototypical forms of this group are represented in the Collection by an Italian spinet of wing-form (spinetta traversa). It bears an interior inscription: *A laude e gloria dela Santissima Trinita e dela gloria sempre Vergine Maria. Francisca Briziendis Fecit* 1564 (sic.) Above the keyboard in a decorated cartouche, part of an ornamental frieze, is the name *Domenico da Pesaro* and the date 1590. The sides are decorated with hunting scenes in inlaid ivory, wood and wire. As in many virginals and harpsichords of early date there is no supporting substructure. The piece was acquired some time prior to 1887, before the completion of the Museum.

Other spinets in the Collection are one by Thomas Haxby, the York maker, dated 1772, and one by Ferdinand Weber, born in Borstendorf in Saxony in 1715, later settling in Dublin where he is recorded as a 'harpsichord maker,' from 1761 till 1784, when he died. There is also a harpsichord by him similar to the spinet just mentioned, wing-shaped but of larger size, as well as an impressive upright harpsichord by Henry Rother, Dublin. Of a corresponding date and wing form is a piano by Thomas Tomkinson, 'grand and square pianoforte manufacturer Dean Street, Soho, London.' There are seven other pianos of rectangular or tabular form to illustrate the rapid development of the instrument from the late eighteenth into the nineteenth century by Irish and English makers, including Henry Rother, Daniel McDonnell (three instruments), Aldridge ('from London, No. 4 Duke Street, Dublin ') and Tomkin son of London. The collection contains three upright pianos one by Wm. Rolfe & Co., 112 Cheapside, London, c.1720, one in the Sheraton style by William Southwell (1756-1842) of 29 Marlborough St., Dublin (see illustration), and one, a local invention,

styled "lyra-chord piano" c. 1835-40, made by Broadwood to the specification of the Rev. J. R. Cotter, the only one of its kind to be completed. Though aerophonic in character, three chamber organs may be disposed of here because of their 'furniture' form. Two are by Woffington of Dublin; one in the style of Sheraton is dated 1780, the other of mahogany in simulated Gothic style is of the early nineteenth century. The third is tabular in form, by Henry Holland of Piccadilly, London, and is also of the early nineteenth century.

Aerophonic Instruments

The main group is here naturally the bagpipes, an instrument popular in this country since the sixteenth century at least, as one of the woodcuts in Derrick's *Image of Ireland* illustrates, and doubtless much earlier. There are no less than fifteen sets, some of them having historical associations, many of them from their character bearing on an age when the pipes was a 'gentleman's instrument.' One set is associated with the ill-fated Lord Edward FitzGerald, who died from wounds in 1798. Unlike the pipes illustrated in Derrick, all conform to the 'Union' type, a corruption of *uillean* (il-yun), elbow (Lat. *olina*), from the method of operating the bellows used to supplement the breath. One made for a rich landowner of County Clare, Vandeleur, c.1834, is of abnormal size. Makers represented are: Egan (3), Coyne (3), McDermott, Hussey, Doogan, the Kennas (Mullingar) and the brothers Moloney (Kilrush), all dating to the late 18th and early 19th century, and chiefly of Dublin. Scottish and Northumberland examples illustrate related forms, but the French and East European types are absent. Exhibited with the collection of pipes are printed and MS music, an ivory figurine of the early nineteenth century of a Scottish piper, and a portrait figure in plaster of a latter-day Irish piper, also a chart illustrating pipe reeds. A set of modern pipes belonging to Eamonn Kent (executed 1916) as well as his piper's uniform is in the 1916 Collection.[12]

Save for the pipes, wind instruments are scantily represented. Most notable is the grand (or double) bassoon or contra fagotto made in 1739 by Stanesby Junior of London for Handel (it is said). The instrument has a 16' air column and is well known to historians of musical instruments. Of about the same period is an excellent

[12] Irish Revivalism from the end of the nineteenth century forward led to an attempted restoration of the harp and the more successful popularisation of the pipes, especially for bands. The Kent relics above typify this recovery, which has eventuated in the creation of numerous pipers' bands and has even influenced developments in England and the U.S.A. Associated with the trend was the revival of the older music, and the growth of forms new to Irish music, such as opera, etc.

bass flute (or recorder) and bassoon, both of Irish or English type. Flutes include one in ivory by Stanesby of London and one in crystal of French provenance.[13]

The Collection includes a number of flutes, clarinets and a representative group of flageolets and double-flageolets by Irish and English makers, notably Ellard, Dublin (eighteenth century) and Dollard, Dublin (early nineteenth century). The brasswind class is represented by six examples, including a trombone by Thompson, Robinson, Russell and Co. (early nineteenth century) and four keyed bugles, three by Dublin makers. There is also a good example of the serpent, favoured by mounted bands c. 1800. Reference has already been made to a small group of chamber-organs as belonging to the aerophonic group; in addition the Museum possesses the seventeenth century organ case and pipes of St. Bride's Church, the main part of the instrument having been destroyed. It is notable for its fine carving, and, like the excellent organ *in situ* in St. Michan's Church, is traditionally though doubtfully associated with the name of Handel and his sojourn in Dublin, where the first performance of the *Messiah* took place. A portrait bust of the composer is in the Collection.

Mention may also be made of a once popular instrument of the 'novelty' class, a set of musical glasses, a form invented by Richard Pockrich of Monaghan (1690-1758), but nearer in type to the improved form made by Benjamin Franklin, in which however coloured glasses were employed. It dates to the beginning of the 19th century and is mounted in a table-case with lyre supports.

Personalia

Personalia include a portrait in oils, though in poor condition, of Toirdhealbhach Ó Cearbhalláin (Carolan), harpist, poet and composer of the eighteenth century, as also a chair associated with him.

The Irish composer Michael William Balfe (1808-1870) is represented as follows: Daguerrotype portrait; photograph of house in Dublin in which he was born, showing tablet; coloured drawing of his residence – 12, Seymour St., London, W. – showing tablet; baton presented by the citizens of Vienna, 1846; Diploma and Cross of the Order of Charles III of Spain, 1870; Diploma and Cross of the Legion of Honour, 1870; facsimile page of *The Bohemian Girl*,

[13] Some such instrument as this may have suggested the idea to Daniel Foley of the Waterloo Glass House Company to provide his operatives with a band of glass instruments. A large glass trumpet was supplied to Sir John Doyle, then in command of the Cork district (Westropp, M.S.D., *Irish Glass*, p.121). None of these pieces appears to have survived. The instruments of the band included horns, trumpets, serpents and "bessons" (presumably bassoons).

etc. Other exhibits are: baton presented by the Dublin Choral Society to Sir R. Stewart; presentation baton of Professor Robert O'Dwyer, formerly of University College, Dublin, composer of the Gaelic opera *Eithne*; conductor's stool of Sir Arthur Sullivan, musical associate of Gilbert. The Collection also possesses the original MS. volumes, three in number, but not complete, of the Irish airs collected and recorded by George Petrie (1789-1866), whose portrait bust is also in the Collection.

The Music Collection of the Irish Folklore Commission

By

SEÁN Ó SÚILLEABHÁIN

Archivist, Irish Folklore Commission

Ediphone and Manuscript Recordings

The Irish Folklore Commission was set up by the Government in April, 1935. Its first task was to place on a proper footing the work of collecting the oral traditions of the people. Suitable collectors had to be found, and trained and directed in their field-work. When this had been accomplished as regards folklore generally, attention was next directed to the collection of Irish airs and songs, and the commission secured the services of Liam de Noraidh, of Kilworth, Co. Cork, as full-time collector of Irish music. Working from May, 1940, until March, 1942, in the Blackwater valley, West Waterford, Muskerry, Mallow area, Cork City, and the districts of Ardfinnan and Newcastle in Co. Tipperary, he collected more than 250 songs, both airs and words, as well as a large number of dance tunes, and continued to do part-time work for the Commission in West Cork and West Kerry after he had ceased to be a full-time collector.

In June, 1942, Séamus Mac Aonghusa was appointed full-time collector, and from then until his resignation in August, 1947, he recorded the words and airs of almost 2,000 songs and dance tunes, covering the districts of Conamara and Aran in Galway; Malranny, Ballycroy and Achill in Mayo; the Rosses, Gortahork, Glencolmcille and Tory in Donegal; Ballinagh in Cavan; Ennis and Doolin in Clare; Ballyvourney and Béara in West Cork; and Tuosist, Dingle and Iveragh in Kerry. In November, 1946, he went to collect in the West of Scotland, and recorded 78 songs and tunes in the district of Morar in Inverness-Shire, as well as on the islands of Eigg, Canna, Barra, Uist and Raasay, During his visit to Scotland he also transcribed 168 out of some 400 song-tunes recorded in both Scotland and Nova Scotia (from Scottish-Gaelic speakers) by John Lorne Campbell of Canna.

Séamus Mac Aonghusa did most of his field-work during the summer period each year, and passed the winter in the offices of the Commission transcribing from his rough notes the material he had recorded. In addition he transcribed a large number of phonograph

recordings made many years ago by the Rev. Father Donnellan of Armagh and by Francis O'Neill of Chicago, as well as copying some MSS of traditional music lent to the Commission. His work, like that of Liam de Noraidh, was of a high standard, and as a result of the efforts of both men the Commission has now in its possession new MS recordings of almost 3,000 songs and airs taken down either directly by ediphone machines, or else in terms of staff notation on paper.

Gramophone Recordings

In June, 1940, Prof. Delargy, Honorary Director of the Commission, was presented by the Edison Company of New York with a Presto Recording apparatus, as a token of their appreciation of the work being done by the Commission. This machine was used mainly in Dublin for the making of gramophone records from singers, musicians and story-tellers who visited the rooms of the Commission at University College, and special advantage was taken of Oireachtas week each year for this purpose. It was not possible to use it in areas where Shannon alternating current was not available, owing to the difficulty of getting rotary-convertors during the war. Results were, however, very satisfactory, and several hundred items were recorded by this means. Since the end of the war the Commission has acquired a new recording apparatus and a special van to take it to any part of the country. Batteries are used for power and, in the short time which has elapsed since its acquisition, many hundreds of additional items of various kinds have been recorded in the homes of the people, mainly in the Irish-speaking areas.

In August, 1949, the Commission vacated its rooms at University College, Dublin, and moved to more spacious premises at 82, St. Stephen's Green, where it is now housed.

Coimisiún Béaloideasa Éireann – Irish Folklore Commission

82, St. Stephen's Green, Dublin.

Founded 1935

Director: Prof. Séamus Ó Duilearga, M.A.; Archivist: Seán Ó Súilleabháin, B.A.; Office Manager and Typist: Bríd Mahon; Sight and Sound Recording Officer: Caoimhín Ó Danachair, M.A.; Fulltime Collectors in the Field: Tadhg Ó Murchadha (Kerry); Seósamh Ó Dála (Kerry); Seán Ó Heochaidh (Donegal); Mícheál Ó Murchadha (Tyrone); Fulltime Collectors of Music: Liam de Noraidh (1940-42); Séamus Mac Aonghusa (1942-1947).

The Music Collection in the Library of Trinity College, Dublin

By

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Trinity College, Dublin was founded in 1591. In 1600 the College possessed forty books, ten of which were MSS. The library proper dates from 1601, but unfortunately there are no records to show whether music or treatises on music were stocked from the beginning, or when music was first received. To-day the library possesses 508,000 volumes, including MSS.

Included in the library is the Prout Music Collection, containing close on two thousand volumes. When Dr. Ebenezer Prout died in 1910, his library was purchased for the College for £500 at the instance of Dr. Mahaffy, who collected over £300 from his friends towards the cost, the Board providing the remainder. The Board paid also for two handsome bookcases in which the Prout Collection is contained. With the Collection there is a separate card catalogue which lists the music under the names of the composers, and also a subject index giving classifications such as Symphonies, Overtures, Concertos, etc. and also headings such as the following: History, Biography, Theoretical and Didactic, Aesthetic and Critical, Collections and Complete Editions, Acoustics, Musical Instruments, Libretti, Dictionaries, Periodicals, Catalogues and Thematic Catalogues.

Among the music MSS which are to be found in the general library, one might mention the following:

Codex of MSS, 13th-15th century: French Religious verses, with music for one poem ("Quaunt le russinol se cesse")

Breviarium olim Colideorum Eccles. Metrop. Ardmach. (wrongly classed as a Breviary, for it is an Antiphonary, commonly known as the Antiphonary of Armagh, and ascribed to the 14th century)

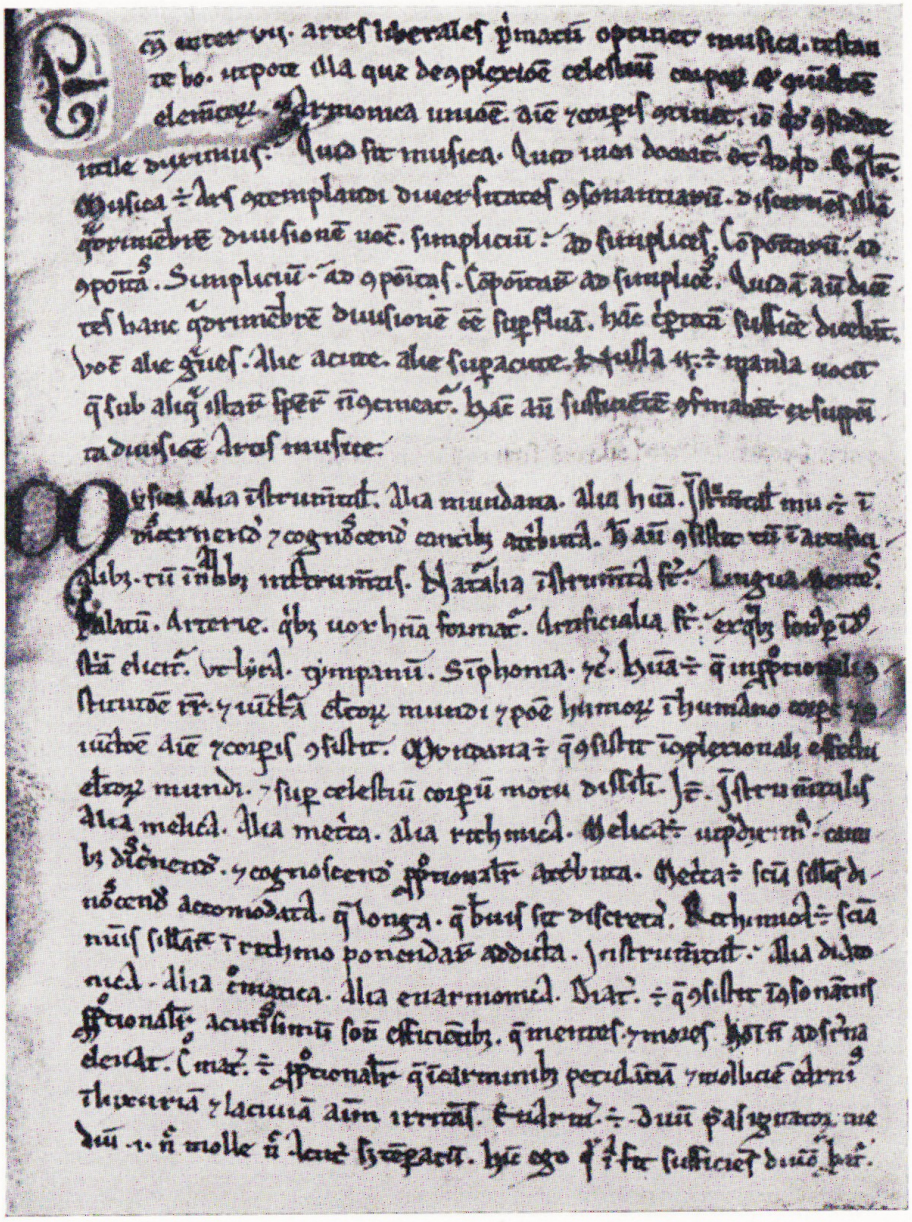
Missale Olim Monasterii de Kilcormick (1458)

Fragmenta Antiphonarii Sarisburiensis (1458)

Antiphonarium, containing Proprium Sanctorum and Commune Sanctorum (15th century)



THE ANTIPHONARY OF ARMAGH (14th cent.)
(Portion of Folio 60vo, Dominica Die in Laudibus. MS. B.I.I. in the Library, T.C.D.)



First Page of 12th Cent. Treatise on Music
(MS. in Cashel Diocesan Library)

Greek Canticles with musical notation in the style of Neumes, written about 1570. It is the musical notation of the Liturgy written for the use of a priest

A Psalm Book of Spiritual Songs of four or five Parts meet and apt for Musicians … to which are added 72 Airs and Sonnets to Music, (c.1569)

Travers (Joh.) De Arte Musica (1572)

Hymns and Songs set to Music, in 4 or 5 parts (16th century)

A Collection of Songs and other musical pieces by Joh. Batchelor, Joh. Jonson, Alfonso Ferabosco. Contains the tune "Green Sleeves". Said to have belonged to King James VI of Scotland (c.1600)

Dowson (James, of Chester) Musices Libri Tres

Speculum Mathematician. De Numeris figuratis (c.1600)

Dallis (Thos. of Cambridge) Musical Lessons Set for the Lute. Musical Lessons by other hands (c.1590)

William Ballet's Lute Book (1594)

Madrigali di Cipriano di Rore a quattro voci (undated)

Dionysius Chalcus, Hymni harmonici tres, sec. modum Lydium. Graece et Latine. (17th century)

Overtures, Preludes, etc. for three instruments. By Grabert Baptis, Rob. South, J. Banister, Thos. Bullamore and Sig. Calliste. (3 vols,, 17th century)

Purcell (Henry) Commemoration Ode composed for the centenary of T.C.D. Odes and choral songs performed at the Yorkshire Feast, 1689.

Traité de la Musique Moderne, avec quelques Remarques sur la Musique Ancienne by A(lphonse) D(es) V(ignoles). Règles pour 1'accompagnement des Basses-Continues. (1702)

The Psalms in French Metre with Music (18th century)

Antiphonarium officiorum totius anni Ecclesiae Cathedralis Sanct Donatiani Burgensis anno MDCCLXI

Hymni Psalmi et alia Cantica quae in Choro Canonico ingenuae eccl. Cathedral Merseburg. decantari solent. With music (1777)

The library contains a quantity of early printed music, including two books which are on exhibition in the main hall, namely: – Book of Common Prayer noted by John Marbeck (1550) Tallis and Birde – Cantiones Sacrae (T. Vautrollerius, London, 1575).

Music in the National Library of Ireland

By

DONAL O'SULLIVAN, M.A., M.R.I.A.

Director of Irish Folk Song Studies, University College, Dublin

In a note on the music in the National Library, one can do little more than indicate in a general way to the student or research worker what he may hope to find. The subject falls naturally into four categories: the Irish section; the general section; the Joly Gift; and the manuscripts and photostatic copies. Mention will be made merely of specimen titles in each category or of books that are rare or unique; and it must be remembered that additions to the Library are constantly being made, according as new books are published or old ones come on offer. The Plunkett Collection is the subject of a separate article.

The Irish section contains the standard published collections of Irish music, such as the three volumes of Bunting (1796, 1809 and 1840), the two of Petrie (1855 and 1882) and the two of Joyce (1873 and 1909), as well as Stanford's *Complete Petrie Collection* and the large compilations by Francis O'Neill of Chicago entitled *Music of Ireland* (1903) and *Dance Music of Ireland* (1907). Moffat's *Minstrelsy of Ireland* (1897) – valuable for its notes on the history of the various tunes – is also here, and, among the arranged airs, Herbert Hughes's four books of *Irish Country Songs* and Carl Hardebeck's *Seóda Ceóil*. There is a set of the *Journals* of the Irish Folk Song Society, complete save for the first number and including the edition of the Bunting manuscripts published by the Society in six volumes. Other works that might be referred to are a first edition of *The Spirit of the Nation* (1846) and Armstrong's scholarly *Irish and Highland Harp* (1904). Of the Irish composers, Sir Charles Stanford is represented by a very large number of his single works, and there are also compositions by Sir Hamilton Harty and Dr. Charles Wood. Among the rare books in this section are Wright's *Aria di Camera* (c. l731), about one third of the airs in which are Irish; O'Farrell's *National Irish Music for the Union Pipes* (2 vols., c. 1797-1800) and O'Farrell's *Pocket Companion* (4 vols., c. 1801-10).

The general section includes the complete works of Purcell (23 vols., issued by the Purcell Society, 1878-1923); of Handel (40 vols., issued by the German Handel Society, 1858-85, with

Supplement, 1888-96); of Brahms (26 vols., issued by the Gesellschaft der Musikfreunde in Wien, 1926-27); and portion of the Bach Gesellschaft's publications. Sets of periodicals include *Harmonicon* (1823-33), *The Quarterly Musical Review* (1818-27), *The Musical World* (1836-56), *The Orchestra* (1863-74), *The Monthly Musical Record* (1871-1941), *The Musical Times* (1871 to date), *The Musical Antiquary* (1909-13) and *Music and Letters* (1920 to date). There is a fairly comprehensive range of text-books, ranging from Kircher's *Musurgia Universalis* (1650) to recent publications such as Paul Henry Lang's *Music in Western Civilisation* (Dent, 1942), Alfred Loewenberg's *Annals of Opera* (Dent, 1943) and Carl Seashore's *Psychology of Music* (McGraw-Hill, 1938). Among the works in this section of interest to students of folk music are Chappell's *Popular Music of the Olden Time* (2 vols., 1855 and 1859) and Dumersan's *Chants et Chansons Populaires de la France* (2 vols., 1860). There is also a complete set of the *Journals* of the Folk Song Society.

In the year 1863 Dr. Jasper Joly presented to the Royal Dublin Society his library of 23,000 volumes, and this magnificent collection of rare books and pamphlets now forms the Joly Gift in the National Library. We are here concerned only with the musical portion, which comprises a fairly substantial part of the whole. Much of it consists of song-music and dance-music issued by Irish, English and Scottish publishers, together with a large quantity of sheet music of the early nineteenth century, bound in several volumes. Virtually every item is now scarce and hard to come by, and a number of the titles are not to be found in the Library of the British Museum or the Bodleian.

The Irish division of the Joly Gift contains one item which is unique: the book of tunes composed by Carolan the harper (1670-1738) and published about 1720 by John and William Neal, of Christ Church Yard, Dublin. As no other copy is known to exist, it is unfortunate that the title-page and the first five pages are missing. The brothers Neal, who built the Crow Street Music Hall in 1731 (afterwards the Crow Street Theatre, where Peg Woffington acted), appear to have been the earliest publishers of music in Ireland. They are also represented in the Joly Gift by two books of English Airs and Minuets. Among other Irish items may be mentioned Burk Thumoth's *Twelve English and Twelve Irish Airs* (c. 1745-50), his *Twelve Scotch and Twelve Irish Airs* (c. 1745-50), Thompson's *Hibernian Muse* (c. 1786), Holden's *Old-Established Irish Slow and Quick Tunes* (2 vols., 1806-7), Mulholland's *Ancient Irish Airs* (1810), Thomson's *Select Collection of Original Irish Airs with Accompaniments by Beethoven* (2 vols., 1814-16) and Smith's *Irish Minstrel* (1825), There are also first editions of Moore's *Irish Melodies*, Numbers One to Ten and

Supplement (1807-34)and Moore's *National Airs*, Numbers One to Six (1819-28).

In the English division of the Joly Gift are several eighteenth century operas, including the second London editions of Gay's *Beggar's Opera* and *Polly*. There are also numerous compilations of country dances and catches of the same period, such as those of Thompson, Rutherford and Walsh. The 3rd, 4th, 11th, 12th, 16th, and 17th editions of Playford's *Dancing Master* are also here, as well as a complete set of D'Urfey's *Pills to Purge Melancholy* (6 vols., 1719-20).

Among the Scottish books one might mention Oswald's *Caledonian Pocket Companion* (12 vols., .1743-64), McGibbon's *Scots Tunes* (1768), McDonald's *Highland Vocal Airs* (1784), Johnson's *Scots Musical Museum* (6 vols., 1787-1803), Gow's *Complete Repository* (1802), Thomson's *Select Collection of Original Scottish Airs with Accompaniments by Pleyel, Kozeluch and Haydn* (4 vols., 1803-5), and Fraser's *Melodies Peculiar to the Highlands of Scotland* (1815).

Lastly, we come to the manuscripts and photostatic copies. The principal musical manuscript is that compiled by Dr. P. W. Joyce. This veteran collector had published in 1909 a volume of 842 airs, partly noted or recollected by himself, partly sent to him by various correspondents and partly transcribed from the manuscripts of Forde and Pigot. When he died, he was working on a volume of the same size and scope, with the addition of numerous copyings from the Goodman manuscripts. This large MS., now in the National Library, was found by his death-bed.

Dr. Henry Hudson, who was Musical Editor of *The Citizen or Dublin Monthly Magazine*, 1841-3, was collecting Irish airs for about forty years from 1810 onwards. Five volumes of his manuscripts, containing 870 airs (some of them duplicates) are in the Allen A. Brown Collection in the Public Library of Boston, Massachusetts, but complete photostatic copies are in the National Library.

The only other photostat that calls for notice is that of a book entitled *A Collection of the Most Celebrated Irish Tunes*, published by the brothers Neal at Christ Church Yard c.1726. The original is with the Bunting papers in the Library of the Queen's University, Belfast, and no other copy is known to exist.

Though not strictly relevant, it may be convenient to conclude this short article with a list of the seven principal extant MSS. of Irish folk music and their location. They are those of

Edward Bunting (1773-1843): in the Library of the Queen's University, Belfast

William Forde (c. 1795-1 850): in the Royal Irish Academy.

John Edward Pigot (1822-1871) : in the Royal Irish Academy.

Henry Hudson (1798-1889): in the Public Library of Boston, Mass.; photostat in the National Library.

George Petrie (1789-1866): in the National Museum.

James Goodman (1828-1896): in the Library of Trinity College, Dublin.

Patrick Weston Joyce (1829-1914): in the National Library.

The Plunkett Collection of Music in the National Library of Ireland

By

ÉIMEAR Ó BROIN, B.A., B.Mus.

This large and interesting collection of printed and manuscript scores, together with books on the history, theory and practice of music, was presented to the National Library in 1942 by the late George Noble Count Plunkett. It is a valuable addition to the music section of the Library, which had already benefited to the extent of 683 volumes from the deservedly famous Joly Collection and of 107 volumes as a result of the Banks, Omeath and Hamilton Gifts. All the material can be referred to the eighteenth and nineteenth centuries, and the greater part of the printed music is bound in volumes which date from the same period and were the property of Anglo-Irish families whose names are embossed on the covers. Each such volume contains an assortment of music by continental, English and Irish composers, and at the back of some of them a few sheets of music in manuscript have been inserted. Most of the manuscript material consists of transcriptions of songs and instrumental pieces that were already in print. It includes, however, quite a number of original songs and other short works which were composed by the owners of the volumes or by their friends.

These volumes of music, which number approximately 400, throw considerable light on the level of musical accomplishment attained by the Anglo-Irish aristocracy in the eighteenth and nineteenth centuries. Practically every volume bears its quota of markings made by the owner or his teachers, and, in their totality, the volumes reflect the current standards of musical appreciation and of vocal and instrumental technique, and indicate the very considerable amount of music-making that went on in the "big houses" of the Irish countryside. The collection also reveals the drastic change of taste and interest which took place within the period; piano arrangements of the overtures to sentimental operas and pantomimes, quadrilles and waltz medleys and regimental marches replacing in the early nineteenth century the sonatas and concertos of Haydn, Dussek, Clementi and others, the arias from English and Italian operas and cantatas, the country dances and court minuets and the charming ballads, glees and catches which had had such a vogue in the eighteenth.

The music in the Plunkett Collection may be classified in four main groups Continental, English, Scottish and Irish. The Continental section represents many types and styles of music, eighteenth and early nineteenth century keyboard music by continental masters being particularly well represented. Among the many interesting examples in this group are London editions of sonatas for harpsichord by Haydn, which were published shortly after their composition. There are also Dublin editions of concertos for harpsichord by Dussek and others that date from around 1800. The most valuable volumes are the London-printed *Symphonies or Instrumental parts* to the Operas *Camilla* (1706), *Etearco* and *Thomyris* (c.1710) by Giovanni Baptista Buononcini, *Love's Triumph* (1708) by Valentino Urbani Valentini, and *Rinaldo* (1711) by Handel.

The English section, besides containing a large number of country dances, songs, glees and catches, and operas by Arne, Shield and Carter, has the following books on the theory and practice of music:

Christopher Simpson: *A Compendium or Introduction to Practiced Music in Five Parts*. 5th Edition. London, 1714

John Playford: *An Introduction to the Skill of Music*. In Three Books. 18th Edition. London, 1724. (Preface contains a Pastoral Elegy on the death of Playford by Nahum Tate)

William Tansiur: *General Introduction to the Whole Art of Music*. In Four Books. 3rd Edition, London, 1756

as well as the following:

The Musical Miscellany. Vols. 2, 3, 4 and 6 (A collection of lyric poems and songs) London, 1729-1731.

Collections of ye Favourite Songs out of the celebrated Masque of Comus and ye Oratorio of Athalia with several of ye choicest balat songs. Printed and sold by Mr. Neal at his Musick shop, Christ Church Yard and by Mr. Mannaring at his Musick shop on College Green. Dublin (c.1745)

The composer of the songs in the last-mentioned collection is not named, but is, of course, Thomas Arne.

The following are samples from the Scottish section :

Caledonian Country Dances, being a collection of Scotch Country Dances now in vogue, with proper directions to each dance, as they are performed at Court and Publick Entertainments. Four books, bound in one volume. London (c.1740)

A choice collection of Scotch tunes with variations by a Mr. Oswald for a German flute or violin with a thorough Base for harpsichord. Printed for William Mannaring and sold only at his Musick Shop in College Green. Dublin (c.1750)

George Thomson: Collection of Original Scottish Airs (With introductory and concluding symphonies by Haydn, Beethoven, Pleyel, Hummel and Weber, together with the verses of 100 New Songs by Robert Burns). Five volumes. Edinburgh, 1831.

The Irish Music section is of considerable dimensions and consists of hundreds of pieces of Irish dance music printed in Dublin during the latter half of the eighteenth century, some patriotic songs and marches composed for Grattan's Volunteers and also in protest against the attempts of the British Government of the time to impose sanctions against Irish industries, songs, anthems, cantatas, operas and keyboard music by Irish composers such as Cogan, Cooke, Corbett, Geary, Kelly, Stevenson, Moran and Wallace. Among the works of Philip Cogan (1748-1833), who is the most important composer of the group, may be mentioned two Piano Concertos, several sets of variations on Irish and French airs, six Sonatas for harpsichord or pianoforte, and five sonatas for violin and harpsichord, all of which were composed between the years 1775 and 1800. The minor compositions of Cogan bear the names of various Dublin music-publishing houses, but major works such as the Piano Concertos and the Sonatas were printed in London or Edinburgh.

The Irish section of the collection includes many other examples of the work of Irish music-printing establishments of the eighteenth century in Dublin and the provincial centres of Cork and Limerick.

The following are two interesting items:

Select Minuets, collected from the Castle Halls and Publick assemblies of Dublin. Printed for William Mannaring in College Green, Dublin (c. 1750-1755)

Edmund Lee's new register of instrumental and vocal music lately published and imported by him at his Music Warehouse, number 2 Dame Street, Dublin. (c. 1795-1800)

Also included are several first editions of Bunting's *Ancient Music of Ireland*, and a copy of Walker's *Historical Memoirs of the Irish Bards* (London, 1786) which was the property of Edward Bunting, and bears his signature appended in Belfast in 1809.

The cataloguing of the entire collection is at present in progress.

Manuscript and Printed Music In Marsh's Library

By

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The Library of St. Sepulchre, commonly known as Marsh's Library, adjoining St. Patrick's Cathedral, Dublin, was founded during the years 1705-7 by Narcissus Marsh, D.D. (1638-1713), Archbishop of Armagh. It contains a small collection of MS and printed Music, mostly of the 16th and 17th centuries, with some books added in the 18th century and later. Some at least, and not improbably the bulk, of the older material was collected by the Archbishop himself. We know that he was a musician, as he states in his Diary (preserved in the Library) that in his earlier days, when he held academic posts at Oxford, having taken to the study of music, especially the Bass Viol, "I constantly kept a weekly consort (of instrumental music and sometimes vocal) in my chamber on Wednesday in the afternoon, and then on Thursday, as long as I lived in Oxford." He adds that this was his only relaxation from studies and teaching. In his later days in Ireland he published in *Philosophical Transactions* (1688) an essay on the doctrine of sounds, and another essay of his on the sympathy between lute and viol strings was printed in R. Plot's *Oxfordshire* (1697).

The late William Barclay Squire, writing in 1904 from the British Museum to Marsh's Librarian, described the Music collection here as small but valuable. He mentioned as especially rare printed items our sets of John Adson's *Courtly Masquing Ayres*, London, 1621, and *Prima Stella de Madrigali*, Venice, 1570. The latter set is unique in respect of the number of parts (four) included in it. The five volumes (pressmark Z 4.3.1-5) which include the above two sets have also pieces by B. Donato, B. de S. Genesi, F. di Monte, A. Striggio, and M. Trojano, printed at Venice between 1566 and 1571. Other Madrigals printed on the Continent in the late 16th century are in Z3. 5. 50, including *Paradiso Musicals di Madrigali et Canzoni*, ed P. Phalesio, Antwerp, 1596. Pieces printed in London include N. Yonge: *Musica Transalpina, Madrigales*, 1588, and the *Second Booke*, 1597; T. Morley; *Madrigals*, 1600, and three other collections by the same composer, 1593-95; and the Cantus parts of J. Bennet's *Madrigalls*, 1599, and of J. Farmer's *Madrigals*, 1599. The Library possesses Marbeck's *The Book of Common Prayer noted*,

1550; two of the pages of this copy have recently been reproduced in J. E. Hunt's work on Marbeck's B. C. P., 1939. We have also T. Campion's *Description of a Maske in honour of the Lord Hayes*, 1607, at the end of which are nine pages of the "Songes", music and words. There are copies of Richard Bering's *Cantica Sacra*, 1662; Bowman's *Songs*, Oxford, 1677; several volumes of Cathedral Music, 1744-77, by Dr. Richard Woodward, organist of Christ Church, Dublin; and Bunting's *Ancient Music of Ireland*, 1809.

Among books relating to Music the Library has T. Morley: *Introduction to Practical Musicke* (first issue of the edition), 1597; A. Kircher: *Musurgia universalis*, Rome, 1650; W. Holder: *Principles of Harmony*, 1694; J. Playford: *Introduction to the skill of musick*, 15th edn., 1703; A .Malcolm: *Treatise of Music*, 1721; C. Avison: *Studies in musical expression*, 1752: J. J. Rousseau: *Dictionnaire de Musique*, 1781; S. Brossard: *Dictionnaire de Musique*, 6th edn,, Amsterdam (c.1710); E. F, Rimbault: *Bibliotheca Madrigaliana*, London, 1847 ; and H. Townsend: *Handel's visit to Dublin*, Dublin, 1852.

The music in manuscript consists mostly of fantasias for instruments and Virginal and Lute music by composers of the first half of the seventeenth century. There are pieces by G. Coperario, A. Ferrabosco, Richard Dering, R. Nicholson, Richard Gibbs, J. Ward, T. Lupo, W. White, C. Monteverde, W. Lawes, T. Tomkins, S. Ive, Henry Lawes, C. Doleman, Christopher Gibbons, J. Jenkins, G. Jeffreys, Benjamin Rogers and others, and anonymous pieces.

The volumes marked Z3. 4. 1-6, a charming set of quartos in the original calf binding, contain among other pieces a Pavan and Galliard by Orlando Gibbons, transcribed and published in 1925 by Dr. E. H. Fellowes, and performed in September of the same year at the Queen's Hall, London, in one of Sir Henry Woods' Promenade Concerts. Two other pieces by Orlando Gibbons in the Library were published in 1934 in Germany by Dr. E. H. Meyer in his *Englische Fantasien*; these pieces are in the volume marked Z 2. 1. 15. The MS Z 3. 2. 13 (lute tablature) is of special interest. It contains arrangements of madrigals, probably of Italian origin, and may be dated 1590. Some of the pieces have been identified by Mr. Richard Newton as the work of John Johnson, who died in 1594. In his article on English Lute Music of the golden age, printed in 1939, Mr. Newton places this MS. at the head of his descriptive catalogue of MSS. as the oldest of its kind existing in the British Isles. Another MS of lute tablature is Z 3. 5. 13, which bears the signature 'Narcissus Marsh, 1666.'

The only recent acquisition in MS music has been a set of 18th cent. score books, in the original bindings, presented to the Library

in 1934 by Mr. Jacob Stone, formerly a gentleman of the choir in Christ Church Cathedral, Dublin. These books are marked Z 1. 2. 25-28. Of these, no. 25, dated 1759-76, 367 pages, contains Te Deum and Jubilate by Purcell, etc.; No. 27, 1764, pp. 108, is a score of Dryden's *Ode on St. Cecilia's Day*, No. 28, no date, pp. 260, has Anthems, 'O Praise the Lord ' by Dr. Croft, etc.; No. 26, the most interesting of the four, pp. 142-158-72, is a score of Handel's *Messiah*. It bears the inscription 'John Mathew's Book, Salisbury 30th December 1761.' This John Mathews, who was the owner of all four of these books, after having been a vicar choral in the cathedrals of Salisbury and Durham successively, was in 1776 appointed a vicar choral of St. Patrick's Cathedral, Dublin, and in 1778 to a similar post in Christ Church Cathedral, and held both these posts until his death in 1799. This Handel MS was recently examined by Dr. Julian Herbage, who noted that at the end of Air No. 6, on page 136 ("But who may abide the Day of his coming") a recitative is provided, with the following direction: "If the foregoing song is to be left out, as it was in the performance at Dublin, sing this recitative upon the very same words." This recitative and the direction quoted, Dr. Herbage states, do not appear in any other MS of the *Messiah*.[14]

14 The writer is indebted to Dr. O. E. Deutsch, of Cambridge, for some corrections and additions to this article.

Manuscript Irish Music in the Library of the Royal Irish Academy

By

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THE collection of Irish music in the library of the Royal Irish Academy comprises nineteen MSS consisting entirely of Irish music, and seven MSS which consist chiefly of material in Irish and English, relating to the antiquities, history and literature of Ireland, but which also contain some Irish airs and articles on Irish music. All of these MSS date from the 19th century, except one which is of the 18th century. But a great number of the airs recorded in them, which were taken down in various parts of Ireland from traditional players and singers during the 19th century, date from earlier periods, some from the 17th and 18th centuries, having been handed down from one generation of traditional musicians to another. I will first deal briefly with the lesser items in the collection, leaving to the last the description of the one considerable collection of Irish music in the Academy's library, namely that known as the Forde-Pigot collection.

3.D.8 (32).

There is in the manuscript room of the Academy a box of autograph letters, bearing the title "Autograph letters of celebrities" and having the shelf-number 3.D.8. Item No, 32 in this box has the following note in MS: – "Moore the poet: a well-known Irish melody, music and words in his own handwriting, a very rare specimen." This is a single sheet of music, at the left side of which is a printed note – "Moore, Thomas, Poet. Autograph poetry and music." The melody is one of Moore's Irish melodies, entitled *The Fortune-teller* to the air of *Open the door softly* and commencing "Down in the valley come meet me to-night". The music and words of the first two verses are given. There is no instrumental arrangement. At the top of the sheet the date "Oct. 5 1820" is written in Moore's handwriting: also, to the left of the air he has written the words "significantly in moderate time.".

23.A.13.

This little MS in the Irish language contains a few pieces of Irish music. The MS is described as follows in the Catalogue of Irish

MSS in the Royal Irish Academy, Fasc. 8, p.975, No. 356: – "Modern verse: music: 19th century … The MS is the work of various scribes: it is somewhat fragmentary and in poor preservation and is partially illegible owing to rubbing and discolouration." On p.21 there is some music, possibly "The Spanish patriot", this title being written half-way down the page. Parts of the music are illegible. On p.23 occurs the air *Lord Seaford's reel*, and on p.24 a piece of music entitled *A Waltz* and *Lord Hume's reel*, which is in waltz time. There are no words or instrumental arrangements accompanying any of these airs.

23.O.47.

Described in the Catalogue of Irish MSS in the Royal Irish Academy, Fasc. 14, p.1756, No. 569. It is a miscellaneous 19th century paper MS containing 228 pages, with the words "Songs, Nursery Rhymes, etc. R.I.A." in gilt letters on the back.

The MS is in the nature of a scrap-book of letters, songs, etc., mainly in connection with "The Nation" newspaper. Among other items it contains on p.205 a letter from "T.D." (Thomas Davis) to W. E. Hudson about Irish songs, and on p.209 a letter from John Edward Pigot on the same subject.

12.Q.13.

This is a 19th century paper manuscript, a large volume of nearly 300 pages, containing essays by three contributors on the state of the Irish language and literature. During the years 1873-76 the Council of the Academy offered monetary prizes, open to general competition, for reports on the Irish language and literature, written and unwritten, in the provinces of Munster, Connaught, Ulster and Leinster. After the prizes had been awarded the reports were deposited in the library of the Academy, where they are now bound together in the MS volume 12.Q.13.

One of these reports, which was awarded a prize of £20 for the knowledge and industry displayed by its author, contains a section on Irish music, with many specimens of Irish airs collected by the writer. This was the report of 91 pages entitled "Essay on the present state of the Irish language and literature in the province of Ulster" by Francis Keane, 20 Newcomen Avenue, North Strand, Dublin, dated 1st March, 1876.

The section of the essay devoted to "Songs in Irish" extends over 13 pages (pp.33-45). Under the heading "Ancient Music of Ireland" the writer sets down 26 Irish airs, collected by himself in Ulster and elsewhere, and which he believes to have never before been published. But at least some of the airs had been previously published.

There are pencil notes in a different hand against some of the airs, noting them as having been published in the collections of Bunting, Petrie, etc.

Another portion of the essay, pp.59-68, deals with the singing of dialogues in Irish, of which the writer gives the following account. "These dialogues are sung in parts by the women, in Ulster and in parts of West Munster, whilst spinning, knitting and sewing, to some curious old Irish airs. The women assemble by appointment in certain houses to discharge the 'cómhar' or mutual co-operation which they have agreed upon; but, in all cases, the work is cheerfully accompanied by a musical dialogue, one commencing the dialogue, another replying, usually with the intervention of a chorus ...". He follows this account with 9 specimens of the dialogues and the ancient airs to which they are sung. Some of these songs are very popular at the present day, e.g. "Im bím báboró is oró a ghrádh," in seven stanzas, followed by the air on pp.61-62. The last example is a milking song, "Crónán na bó," six stanzas followed by the air, on pp. 67-68.

The essay has also a short section on "Caoineadh" or funeral laments with specimens of "caoineadh" in Irish, the music of which the writer states to be very ancient. As a specimen of a "caoineadh" he gives an old march called Alasdruim's March, which commemorates the slaying at the Battle of Knockanass in the year 1647 of Alasdruim MacDomhnaill of Antrim by Lord Inchiquin. This is a well-known martial air, and is to be found in most Irish musical collections under the title of MacAlasdruim's March.

The next three manuscripts containing Irish airs belong to the "Windele Collection". This is a collection formed by John Windele, Irish antiquary, who lived in Cork city from 1801 to 1865. From his early boyhood .Windele showed an intense love for the language, literature, antiquities and music of his native land, and during his lifetime amassed a considerable collection of manuscripts, many of them in his own hand.

After his death in 1865 the Council of the Academy recommended the opening of a subscription list for the purchase of the MS collections of the late John Windele, and at a meeting of the Academy held on Friday, March 16th, 1866, it was announced – "The Academy has been enabled by liberal contributions, chiefly from its members, at the price of £100, to secure the MS collections of the late John Windele of Cork, extending to 130 volumes, and including many MSS in the Irish language, sketches and descriptions of Munster monuments, and a large number of original letters."

Three of the Windele MSS contain Irish airs. The first of these is 12.C.1, described in the Catalogue of Irish MSS in the Royal Irish

Academy, Fasc. 24, No. 1086, p.3032, as follows: "Windele Miscellany, a 19th century paper MS … a large volume of over 800 pages, containing transcriptions of letters, drawings of antiquarian interest and lithographed and printed matter."

On pp.258-277 of the MS are recorded sixteen Irish airs, some of them accompanied by words in English. The airs include "Kitty's rambles to Youghall"; "Corporal Casey"; "Ollistrum's March", with the movements as played in the south of Ireland on the pipes. The MS Irish airs are followed on pp.278-286 and p.320 by five printed Irish airs, published by Newman & Co., 48 Watling St. London, and include "Kitty of Coleraine" and "Savoureen Deelish".

12.C.2.

Another MS in the Windele Collection is 12.C.2 described in the Catalogue of Irish MSS, Fasc. 24, No. 1087, p.3033. It is a 19th century paper MS of 834 pages, part of which was written by John Windele about the year 1854. It is chiefly in English and contains extracts from the Book of Ballymote, translated by Prof. Owen Connellan, and miscellaneous notes relating to the history and antiquities of Ireland.

On p.681 of the MS commences an essay on Irish music, entitled "Irish music by Wm. Forde 184– " beginning "I propose to consider the music of Ireland under three different heads." From the context it is evident that this essay was delivered as a lecture, accompanied by the playing of Irish airs, and the essay contains six of the airs with which the lecture was illustrated. On p.685 there is a reference to the lecture as the first of a series. I shall have more to say of William Forde and his lectures on Irish music in describing the Forde-Pigot collection.

23.H.10.

The third of the MSS in the Windele collection containing Irish airs need only be referred to very briefly. This is MS 23.H.10, a 19th century paper MS in the Irish language, containing on p.267 two airs, one entitled *Molly Bawn* (four bars), the other *An air from Gottenburg* (four bars).

12.B^2.20.

This MS does not contain any music, but a short reference to it may not be amiss as it contains matter of musical interest. It is described in the Catalogue of the Irish MSS, Fasc. 24, No. 1101, p.3056, as an 18th century paper MS containing drafts of short biographies of Cormac Common (Cormac Dall), Mathew Dubourg, Turlough O'Carolan and John Colton, a "Dissertation ... on

an ancient marble statue, representing a bagpiper" and some miscellaneous notes mainly on musical matters.

The MSS dealt with so far contain only some Irish airs, bound in with other material relating to Ireland. The remaining MSS to be described are entirely devoted to Irish melodies and songs.

23.H.27.

Described in the Catalogue of Irish MSS, Fasc. 17, No. 711, p.2153, as follows: "19th century paper MS … .There are several hands, but without ascription. This is a miscellaneous collection of (about 116) airs, chiefly without instrumental accompaniment. From p.31 on the writing is all in one neat hand, with Irish words to the airs. Notes with names or initials occur throughout, the following are (some of) the names: – Dr. Hudson; G. G. Duffy, Esqre, Nation Office, 4 D'Olier St. Dublin; Thomas Garvan, Deasyfield, Westport; K O'F. of Phibsboro' 1844; J. H. M. Knockaderry, Newcastle, Co. Limerick. At least some of these airs were sent to 'The Nation' in response to an appeal for Irish music in that paper (see letters on pp.28 and 30)."

The following are the names of some of the airs to be found in this MS:

p. 1 *My Connor, Young Charlie Reilly*.

p. 14 Venetian waltz arranged for the piano,

p. 15 *Olistrum's March* with the movements as played in the south of Ireland on the bagpipes." arranged for the piano,

p. 17 *Caisleán Cille Móire*, song with English words and piano accompaniment.

p.31 An Cúilfhionn, air with words in Irish beginning "Is érigh ad shuidhe, a bhuachail," one stanza.

The words and airs appear to have been copied from those in MS 23. F.22, the next to be described.

23.F.22.

Described in the Catalogue of Irish MSS, Fasc. 17, No. 677, p.2092 as follows: – "Songs, melodies, 19th century paper … . The MS was probably compiled for James Hardiman, whose name is written at the top of p.7. Some slips are pasted in before p.4 with a partial list of the songs in the book and some memoranda in Hardiman's hand, and he has written some other notes throughout the book … . Most of the items are versions of well-known Irish songs … ."

There are in all 122 songs in the MS, many with musical accompaniment. The words of all the songs are in Irish and include *An Cúilfhionn, 0l Ré Uí Chearbhalláin, An bínnsin luachra, Seán ua Duibhir an Ghleanna, Carolan's devotion, Eamonn a chnuic, Moll dubh an*

ghleanna, &c. John Edward Pigot copied out the airs from this MS Irish music book of Hardiman's, as we shall see in speaking of the Forde-Pigot collection.

It is interesting to note that MS 23.F.22 is described in another MS in the Academy's collections, namely 12.M.I, which is entitled "Catalogue of MSS relating to the history, antiquities and literature of Ireland, 142 volumes, preserved in the library of James Hardiman (the well-known historian of the county and city of Galway) 1832". This catalogue was not written by Hardiman himself, but contains notes in his handwriting. One of these notes, on p.l, says that Hardiman disposed of most of his collection to the British Museum and mentions a few MSS which were not sold, including No. 41, "a folio containing transcripts of 122 Irish songs, mostly set to music, in the original words. This is an unique and very curious book and includes the most ancient and popular songs of Ireland. 131 written pages, Irish." This description corresponds to that of the Irish musical MS in the Academy library, now bearing the shelf number 23.F.22.

The Forde-Pigot Collection

24.O.19 – 34

The volumes of MS Irish music now remaining to be described form the only considerable collection of MS music in the Academy library. They are known as the Forde-Pigot collection. An account of how these MSS came to the Academy is to be found in the Minutes of Proceedings of the Royal Irish Academy for the 14th November 1910, where we read that on that date Dr. P. W. Joyce read a paper entitled "A collection of MS Irish folk music presented to the Academy by the late Mrs. Lyons and her brother, the late Mr. Thomas F. Pigot." In this paper Dr. Joyce states that the collection consists of four large volumes and twelve smaller ones, and includes two separate collections – one made by William Forde of Cork, the other by John Edward Pigot, both made about the period 1840-1850. At the death of Forde (in 1850) his collection came into the possession of Pigot, at whose death the whole collection became the property of his sister and brother, Mrs. Lyons and Mr. Thomas Pigot, who placed them in Dr. Joyce's hands, to be used in his edition of *Old Irish Folk Music and Songs*, and then to be presented to the Royal Irish Academy.

The Minutes go on to say that the MS of Dr. Joyce's paper, giving a detailed account of the Forde-Pigot collection, had been placed in the library with the volumes to which it referred. It is now in the Academy's MS room, where its shelf number is 23.P.30. It is a folio volume of fifteen, pages, bound in dark green cloth and lettered in

gilt on the back, "Royal Irish Academy, Joyce: The Pigot collection of Irish Music." It contains a detailed description of the whole Forde-Pigot collection. A very similar description is given in the preface to Dr. Joyce's *Old Irish Folk Music and Songs* (Dublin, 1909). In preparing the latter work for publication Dr. Joyce went carefully through all the volumes of the Forde-Pigot collection, copying out any airs that he believed had not previously been published. These he used in his book, the airs from the collection forming two-fifths of the book. Of the 842 airs in his *Old Irish Folk Music and Songs*, 413 are from the Forde-Pigot collection and 429 from his own collections. Dr. Joyce states that there still remained many airs in the Forde-Pigot MSS which had never been published, and that he hoped they would be published at some future date.

The Forde-Pigot collection of MS Irish music, consisting of sixteen volumes, is now in the Academy's MS room, where the volumes are numbered 24.O.19–34. Nine of the volumes form the Forde collection and contain Irish airs collected by William Forde, a well-known musician of Cork, who lived in the first half of the 19th century. His younger brother was Samuel Forde, the artist. According to Strickland's *Dictionary of Irish Artists*, their father deserted them and went off to America, after which William supported the family by means of his musical talents, helping to educate his younger brother, Samuel.

His collection of Irish music was made between the years 1840 and 1850. The principal volume in the collection is MS 24.O.19. This is a large folio volume of 422 pages, bound in dark red cloth, with a brown back, lettered in gilt on the front cover and on the back "Irish Airs. Forde Collection". It is written on both sides of the page, all in Forde's beautiful uniform music hand. There are about 462 airs, in many cases five, six and even more versions of the air being set down. Joyce says that many of the airs are well known and already published, but that Forde gave as many versions and settings of each as he could secure, with the sources from which they were obtained. There are also in this book great numbers of airs with only a single setting, and many with two or three, never before either written down or printed, contributed by various persons, or taken down by Forde from singers and players. It is from these that the great majority of the airs that Dr. Joyce took from the book were copied. They were chiefly collected from the Munster counties, and from a district in the north-west, comprising the county of Leitrim and the adjacent portions of Sligo, Galway, Mayo and Roscommon. Dr. Petrie, says Joyce, never saw this great volume of Forde's, though he had access to the MS volumes of John Edward Pigot, from which

he took a great number of airs. Petrie has a few tunes in his *Ancient Music of Ireland* acknowledged to Forde, but these were obtained indirectly from friends, not from Forde himself nor from his book. Forde intended his collection for publication and printed a prospectus. There are two copies of this prospectus inserted at the beginning of 24.O.19. The prospectus is headed "Publishing by subscription" and reads:

> A General collection of the music of Ireland, ancient and modern, with dissertations on the peculiar nature and the antiquity of this remarkable style of music, and on its importance in throwing light upon the early history and the origin of the Irish people ... in one large vol. music folio, by William Forde, author of *L'anima dell' Opera, An essay on the key in music, The national melodies of the British isles* &c. &c. Mr. Forde has devoted several years to the study of Irish music. He has amassed a collection of melodies, more numerous than the collections of any previous editor; and he possesses many unpublished ancient airs of great beauty.

Next follows a detailed description of the proposed contents of the work. The prospectus concludes "Price to subscribers, one guinea. The work will go to press as soon as 250 subscribers are obtained. W. Forde, 14 Grand Parade, Cork, 1st January, 1845." In the second copy of the prospectus the Cork address is crossed out and a new address substituted by hand – 3 Eccleston St., South Pimlico. Forde's projected work was never published.

Forde delivered a series of lectures on Irish music in Cork city during the years 1844-45. The MS of one of these lectures we have already come across in 12.C.2, one of the MSS in the Windele collection. A volume in the Forde-Pigot collection, 24.0.22, contains the MS notes of some of Forde's lectures. One of these lectures is dated Aug. 5, 1844, and another Jan. 7, 1845. This MS also contains two printed leaflets announcing the holding of lectures on Irish music by William Forde. There are several of these leaflets here and there in the Forde MSS. Forde used the blank backs of them as writing material. The first of these leaflets reads:

> Music of Ireland. Imperial Clarence Rooms. Mr. W. Forde's Third lecture on the National Music of Ireland, Tuesday, January 9, 1844 ... The lecture will commence at Quarter past Eight. Admission, one shilling. W. Forde, 14 Grand Parade. Printed by Messrs. Bolster.

The second leaflet reads: –

> Imperial Hotel. Mr. W. Forde begs to inform his patrons and friends, that he will give three morning and three evening entertainments of National and Historic Music, combining the features of concert and lecture …

The names of the performers follow and the day and date of the month of each entertainment, but not the year, which is probably 1844. It is signed as before, W. Forde, 14 Grand Parade, and is printed by Bolster.

Forde was the author of a work entitled *The beauties of Berbiguier for the flute, extracted from that author's work by William Forde*. London (circ. 1830). There is a copy of this work in the National Library of Ireland. Forde died in London in 1850.

The other eight volumes in the Forde collection need only be briefly mentioned, as the airs in them were copied into the large folio volume 24.0.19 described above.

24.0.23 and 24.0.24 consist of an index to the airs in the Forde collection; 24.25 consists of Scotch airs; 24.0.26 of Irish airs; 24.0.27 of a treatise on the musical modes; 24.0.28 of a collection of folk music belonging to various nationalities; 24.0.30 and 24.0.32 consist of Irish airs.

The Pigot collection of MS Irish music, consisting of seven volumes, was made by John Edward Pigot (1822-71), eldest son of David Richard Pigot, Lord Chief Baron of the Exchequer from 1846 to 1873.

John T. Gilbert in the D.N.B. says that Chief Baron Pigot possessed great proficiency in music, especially that of Ireland, and his eldest son took after him in that. John Edward Pigot was a "Young Irelander" who wrote stirring verse in the "The Nation." In 1851 he was joint honorary secretary, with Dr. R. Lyons, his brother-in-law, of the newly founded "Society for the Preservation of the Melodies of Ireland", of which Dr. Petrie was president. An article on Pigot in the *Irish Monthly*, Vol. 24, 1896, signed M. R., quotes an obituary notice which appeared in *The Nation* of July 8, 1871, speaking of Pigot's love of music thus: –

> Himself an accomplished performer and composer, he gave an impulse to the study of Irish music, and made fashionable in provincialised circles the old, old songs of our land. … He is the author of the spirit-stirring songs, which will be found in the 'Spirit of the Nation' – 'Erin, our own little isle' and 'Up for the Green' and the composer of the air of the song 'In a valley far away'.

The principal volumes in the Pigot collection are 24.0.20 and 24.0.21. These are two large volumes bound in dark green half-leather. The two volumes contain 888 written pages, numbered continuously over the two volumes. There are over 3,000 airs, but many of them are repeated several times, the same airs having been given to Pigot by different collectors. The two volumes contain a great number of airs written by Pigot himself and by

several members of his family. He gathered up MSS chiefly in Munster, from which he copied numerous airs. He also collected airs on his own account. He got airs too from MSS borrowed from many well-known figures in the Ireland of their day, Thomas Davis, John Windele, Denny Lane, James Hardiman, William Elliott Hudson and Miss Mary Eva Kelly – "Eva" of *The Nation*. Forde also obtained airs from many of these above mentioned. At the end of MS 24.0.20 there is a list of references to various collections from which airs were taken. One of these is Hardiman's MS collection, the airs from which are on pp. 307-336 of MS 24.20. These airs correspond to those in MS 23.F.22 described earlier. MS 24.0.22 in the Pigot collection is a very bulky volume bound in dark green half-leather. It is made up of a large number of books and note-books, all bound together to form one great volume, containing an immense number of Irish airs, many, however, repeated from other books. The principal contents are: –

(1) Index to Irish Music 1843-44.

(2) An alphabetical list of titles of Irish airs, headed W. Forde Catalogue – begun Aug. 28/46 at Cavan.

(3) Irish airs collected from W. F. Strokestown, Roscommon, 24 Oct. '46, from Mr. W. E. Hudson, 39 Upper Fitzwilliam Street, from Hugh Beirne, Ballinamore, Sep. 10/46.

(4) Irish airs. Holden's collection 83 airs. Smith's Irish Minstrel. Irish melodies, Sir J. Stevenson.

(5) Irish airs. Cork, Dec. 1844: Airs from Windele: Airs from Carey: Horncastle's 1st volume: Airs from – – : Horncastle's 2nd volume: Horncastle's 3rd volume: Bunting's 3rd vol. There is a note inserted here by Dr. Joyce "This book was written by Forde, copied from various sources. Anything not previously in print is in my book 'Old Irish Folk Music and Songs.' P.W.J. 22 May 1910"

(6) Irish Airs: O'Farrell: Bunting's 1st vol.: Various: Walker's Irish Music: Carey, &c.: Songs and Ballads of the Nation.

(7) A few airs from Bunting's 3rd volume: Collection of airs by Carolan: Airs published in the Citizen and the Dublin Monthly Magazine: A few airs from O'Farrell, Dublin Monthly Magazine. Dr. Joyce inserts a note "The initials of 'W.F.' often occur in this – Forde V."

(8) Irish airs. Dr. Joyce has a note. "This book chiefly copied from various scarce books" e.g. "The Dancing Master" London, 1727, 17th ed. "Hibernian Music " London.

(9) Forde's lectures on Irish music.

(10) Rough notes of Forde's lectures.

(11) Extract from "Historical sketch of the past and present state of the Fine Arts in Ireland," signed P. The Dublin Penny Journal, Part III, Sep. 1832. Extract made Nov. 13, 1849.

(12) Examples of the modes in Irish music with parallel examples from the Gregorian chant.

(13) Baling, Wednesday Nov. 14/1849, an essay on Irish music. Unsigned.

The remaining volumes in the Pigot collection, which consist of airs copied into the two large MSS 24.0.20 and 24.0.21, are numbered: – 24.0.29, an index to Irish airs in the Pigot collection, 1850-51; 24.0.31, Irish music MS and printed; 24.0.33 and 24.0.34, Irish airs.

(Abridgement of a paper read on 30th March, 1942, before the Bibliographical Society of Ireland, to whom grateful acknowledgment is made for permission to publish it in the present work. Thanks are also due to the Council of the Royal Irish Academy for permission to publish this account of one of their MS collections.)

The Music Books of the Cashel Diocesan Library

By

R. WYSE JACKSON, LittD.

Dean of Cashel

Theophilus Bolton, the friend of Swift, appointed Archbishop of Cashel in 1730, provided his diocese with a fine library of some 6,000 volumes, housing it near his palace in a two-roomed building in the Queen Anne style. This consisted of a reading room and a larger room for storing books, and the whole was very much like a simplified version of Marsh's Library, on which it was possibly modelled. In this building the books remained for nearly a century, until in 1835 an alternative building was erected beside the Cathedral to house them. In 1910 it was decided that it would be for the benefit of scholarship that the more valuable and interesting of the books should be removed to Dublin, and a collection of about six hundred volumes was transferred on loan to Marsh's Library, and finally to the library of the Representative Church Body, 52 St. Stephen's Green, where it is known as the Cashel Loan Collection.

In this collection, and in the main library still preserved in Cashel, there is a certain amount of MS and printed music. As far back as 1330 there had been a college or community of Vicars Choral at Cashel, and to the right of the steep southern path leading to the Rock of Cashel there still stands the Hall of the Vicars Choral erected by Archbishop O'Hedian in the fifteenth century to house the singers. The college was a corporate body consisting of eight vicars choral, an organist, a sexton and a steward, all of whose function it was to assist in the chanting of the Cathedral Services. Specimens of the kind of service book they used are instanced in Nos. (ii) and (iii) of the list of books given at the end of this article. By the middle of the seventeenth century there were five vicars choral, who possessed the brass seal matrix which is still to be seen at Cashel – a crude representation of eight singers and an organist, inscribed "The Scale of the College of St. Patricks Cashell."

Cashel music reached its highest point in the eighteenth century under the patronage of Archbishop Charles Agar, described by a contemporary as "a great Amateur and Music mad." Agar installed in 1786 a fine three-manual organ by Samuel Green, which is still in use, and he spared no effort to provide a really excellent choir, together with a school for choirboys. The set of rules for the conduct of his singers is preserved in the Cathedral Museum. As an

example of contemporary choir procedure it is worth examination, with its rule that each choirman is to write out his part for the Sunday Service – "no gentleman is to share another's book" – and with its stiff penalties for lateness: 2/8½d. for being late for Service and 5/- for being late for the beginning of the Psalms.

Included in the library at Cashel are some fifty volumes of MS and printed anthems, hymns and canticles which date from this Georgian period. Perhaps the most remarkable light thrown on eighteenth century musical services in the Church of Ireland derives from the existence of several fully choral settings of the Holy Communion. Notable among these is a MS score by the Reverend Robert Shenton, Treasurer of Kildare and Dean's Vicar Choral at Christ Church and St. Patrick's Dublin. This is of interest in that it is unrecorded by Jebb in his Choral Service of the Church. Other eighteenth century composers represented include Ebdon, Woodward, Aldrich, Elliott and Spenser, together with the Cashel organists F. Mathews, Miss Mathews and J. Magrath. From the same period date some attractive printed scores of the *Messiah*.

During the autumn of 1948 an exhibition of Cashel books was shown in the National Library, Dublin. The following five items from this exhibition deserve to be briefly recorded:

(i)

A MS volume, which dates probably from the year 1168, and includes among its contents a treatise on music. This is the most ancient book in the Cashel Library, and is a bulky little volume in vellum, in its original covers, and written in a tiny rubricated hand. It consists of three sections, and, from the fact that the Paschal Table begins at 1168, it probably can be dated at that year. A hint that this is so is given by an entry in the earliest catalogue of Christ Church, Canterbury, circa 1170, which notes *Imago mundi et Regule de compute*, of Honorius Augustodunensis. This is probably our Cashel MS, for there is a Canterbury note on pp.26 and 27 of our MS in a thirteenth century hand, and Honorius is known to have had relations with Canterbury.

The contents are very varied, and suggest a kind of encyclopaedia of mediaeval knowledge. Apart from the treatise on music, there is a table of movable feasts, tables for finding Easter, verses on the lucky and unlucky days of the month, Pythagoras' method for discovering whether a sick man will recover, rules for finding out whether a fugitive will return, a gladiator win, a lawsuit be successful, etc.

The MS has not been investigated, and would undoubtedly repay research. (See illustration facing p. 311)
(Cashel Loan Collection)

(ii)
A service book, with coloured capitals, belonging to the first half of the thirteenth century. Some of the illumination is very elaborate, and includes a charming representation of King David playing on an arrangement of bells.
(Cashel Loan Collection)

(iii)
A page of a fifteenth century psalter with plainsong music, found by the writer in the binding of a seventeenth century book in the Cashel Library.
(Cashel Library)

(iv)
A printed copy of the Book of Common Prayer, of *circa* 1580, which contains the words and music of Sternold and Hopkins' "Old" metrical version of the Psalter.
(Cashel Library)

(v)
A copy of *High Mass and Sunday Vespers as sung in the Parish Chapels of the R. C. Archdiocese of Cashel*, 1799.
(National Library)

Cashel Library is remarkable in that it is probably the last unexplored collection of any importance in Ireland, and it may still contain the material for literary, bibliographical and musical discoveries.

Other Music Libraries

The John Count MacCormack Bequest
University College, Dublin

In 1945 the executors of John Count MacCormack, in accordance with the terms of his will, presented to University College, Dublin, two valuable collections, namely:

> *The Works of George Frederick Handel*, ed. F. Chrysander, 98 vols. (full morocco, tooled), Leipzig and Hamburg, 1859-1894. *Denkmäler deutscher Tonkuns*t, Vols. 1-62, Zweite Folge Vols. 1-21, Leipzig, 1892-1906.

The general music collection includes orchestral and vocal scores, text books, biographical works, and a section comprising the chief collections of Irish folk music.

The Sperrin-Johnson Music Collection
University College, Cork

In 1949 the executors of Dr. J. C. Sperrin-Johnson, Professor of Botany at University College, Cork, from 1932 to 1948, and an accomplished musician, presented to the Library of U.C.C. his collection of scores and books on music, including a comprehensive collection of chamber music of all periods, a collection of eighteenth century English operas, and a collection of folk music consisting of Irish, Scottish, English, Welsh, French, German and numerous other sections.

The Music Collection in the Library of St. Patrick's College, Maynooth

The music section of the Library consists chiefly of works relating to church music, collected for the most part by Rev. H. Bewerunge, Professor of Sacred Music from 1888 to 1923.

Collected works include those of Palestrina (ed. Witt, Haberl, Vols. 1-33, Leipzig, 1862-1903,); Lassus (ed. F, Haberl, 10 vols., Leipzig, 1894-1908); Vittoria (ed. F. Pedrell, Vols. 1-8, Leipzig, 1902-13); Schütz (ed. J. Spitta, Vols. 1-16, Leipzig, 1885-94); also those of Bach, Handel, Mozart, Beethoven and Grétry:

Collections include *Les Maîtres Musiciens de la Renaissance Française* (ed. H. Expert, Vols. 1-22, Paris 1894-1906); *Denkmäler deutscher Tonkunst* (25 Vols., Leipzig, 1892-1906); *Denkmäler der*

Tonkunst in Österreich (16 Vols., Vienna, 1894-1909); *Tudor Church Music* (Vols., 1-10, London, 1923-29); *English Madrigal School* (ed. E. H. Fellowes, Vols., 1-28, London, 1913-23); *Cathedral Music* (ed. W. Boyce, Vols., 1-3, London, 1760-88).

Works relating to plainchant include *Paléographie Musicale Solesmes*, Series I, Vols., 1-14, (Tournai and Paris, 1889-1937); E. Bannister, *Monumenti Vaticani di Paleografia Musicale Latina*, 2 vols. (Leipzig, 1913); L. Lambillotte, *Antiphonaire de Saint Grégoire* – Facsmile (Brussels, 1851); F. Gevaert, *Les Origines du Chant Liturgique de l'Église Latine* (Paris, 1890) and *La Melopée Antique dans le Chant de l'Église Latine* (Paris, 1893); A. Gastoué, *Les Origines du chant Romain* (Paris 1907) and *Le Graduel et l' Antiphonaire Romains* (Lyon, 1913).

Reference books include M. Gerbert, *Scriptores ecclesiastici de Musica*, Vols. 1-3 (Reprint, Graz, 1905); C. Coussemaker, *Scriptores de Musica medii aevi* (Reprint, Graz, 1908) ; E. Fétis, *Biographie Universelle des Musiciens*, Vols., 1-8 (Paris, 1887); H. Mendel, *Musikalisches Konversationslexikon*, Vols., 1-11 (Berlin, 1879-83); R. Eitner, *Quellenlexikon*, Vols., 1-10 (Leipzig, 1901-4).

The Music Library of the Royal Irish Academy of Music

(See p. 110)

NORTHERN IRELAND

The Hamilton Harty Music Library
The Queen's University, Belfast

In 1946 the library of Sir Hamilton Harty was presented to the Queen's University, Belfast, by an anonymous donor, comprising a large number of manuscripts of both published and unpublished works by Harty himself, together with a collection of his printed scores which is almost complete. In addition there are a large number of standard orchestral scores used by Harty during his periods as Conductor of the Hallé and London Symphony Orchestras. Many of the scores contain Harty' s annotations.

The Harty collection is the nucleus of the music section of the general library, which in addition contains a fairly comprehensive series of orchestral and vocal full scores, miniature scores, and biographical and critical works. The section also includes the Bunting Manuscripts, presented by Mrs. Milligan Fox, and a number of signed presentation copies of scores by contemporary British composers.

Linen Hall Library
Donegall Square North, Belfast

The music section of the Library includes vocal scores of operas, oratorios, and cantatas, some 170 volumes of miniature scores, and some 60 volumes of Schirmer's Library of Musical Classics.

The Society was responsible for the publication of Bunting's *Music of Ancient Ireland*, as is shown by the following extract from its minutes, dated March 7th, 1793:

> "It having been reported to the Committee that a collection of old Irish music, superior to any hitherto published, was made at the late Meeting of the Irish Harpers, at Belfast, Resolved –
>
> That it be recommended to the Society to take said work under its patronage: to publish it in London under the name of the Society, with a prefatory Discourse, allowing the profits there from to the person who took down the Notes; and that a letter be written and signed by the Chairman to Mr. Edward Bunting, informing him of the Society's intention."

Register of Music Teachers

This list docs not include members of the staffs of the Universities (see pp. 23-31), of the Training Colleges(see pp. 59-64), of Academies and Schools of Music (see pp. 122-128), or Cathedral Organists (see pp. 160-163).

Abbreviations :

AC	Aural Culture	P	Piano
BP	Bamboo Pipes	PB	Percussion Band
C	Counterpoint	PC	Plainchant
CT	Choir Training	S	Singing
E	Elocution	T	Theory
H	Harmony	V	Violin
MA	Musical Appreciation	Vcl	Violoncello
O	Organ	Via	Viola
Orch	Orchestra		

* Member of the Music Teachers' Association
† Associate Member of the Music Teachers' Association

Name	*Subject(s) Taught*	*Address*
Alton, Miss Dora, A.R.I.A.M.	Vcl	Alexandra College and School, Dublin
Alton, Miss Edith, A.R.I.A.M.	V	Alexandra College and School, Dublin
Anderson, Mrs. M.		Dromod, Co. Leitrim
Armstrong, Miss E.		Dillon Tce., Ballina, Co. Mayo
Armstrong, Miss Kathleen, L.T.C.L.	P T	Clavadel, Claremont Rd., Sandymount, Dublin
Armstrong, Miss K., A.L.C.M.		23, Friary St., Kilkenny
Bailey, Miss K.		Kilbridge, Trim, Co. Meath ....
Baine, Miss Louise J. B,Mus., L.R.A.M., L.T.C.L.		John St., Ballina, Co. Mayo ...
Baldwin, Mrs. K.	P T	Chapel St., Bantry, Co. Cork
Baldwin, Mrs. V.		St. Michael's, Templeogue, Co Dublin
*Ballintyne-Koss, Mrs. Jennie B.Mus., L.R.A.M., L.T.C.L.	P V S Vla Vcl	23, William St., Sligo
Banim, Miss C.		Shournagh, Glasnevin, Dublin
Barrett, Miss A. K.		Dillon Tce., Ballina, Co. Mayo
Barren, Miss J. C., A.L.C.M.		12, Lombard St., W., Sth. Circle Road, Dublin
Barry, Miss T.		6, Lock Quay, Limerick
Barry, Mrs. V.		234, Merrion Rd., Merrion, Dublin
Barton, Mrs. L.		Main St., Celbridge, Co. Kildare
Begas, H. C.	P	6, Crescent Villas, O'Connell Avenue, Limerick
Bergin, Miss F.		Rosemount, Roscrea, Co Tipperary
*Bhriain, Miss S. Ní, B.Mus.	P T H C	6 Wellington Tce., Wellington, Rd, Cork
Bird, Miss E.		16, Belton Park Rd., Donny-Carney, Dublin

Name	*Subjects Taught*	*Address*
*Blessing, Miss Josephine, A.L.C.M.	P V T	Cootehill, Co. Cavan
Boles, Miss M. M., A.L.C.M		155, Clonliffe Rd., Drumcondra, Dublin ....
Bolger, Miss E. M.	P	29, Main St., Portlaoighise ....
Bolton, E. A.		1, Newtown Tce., Athlone, Co. Westmeath
Bonaparte-Wyse, Miss Helen, L.T.C.L	P	Herbert Lodge, Blackrock, Co. Dublin
Bonfils, Miss A., L.N.A.M		33, Iveragh Rd., Whitehall, Dublin ....
Bourchier, Miss Nina M., L.R.A.M.	PSPB	Newtown School, Waterford
Bowyer, Stanley M	SOPVT Vla Orch	1, Bailey's Mew St., Waterford...
Boyle, Miss Dolly	PT	Main St., Rathkeale, Co. Limerick ....
Bradbury, Miss Madge, L.R. A.M.	PS	82, Garville Ave., Rathgar Rd., Dublin ....
*Brady, George, L.T.C.L.	POHCT	3, Carrigside, College Rd., Cork
*Brady, Mrs. K., L.T.C.L.	PS	3, Carrigside, College Rd., Cork
Brady, Miss K.		15, Francis St., Cavan
Brady, Miss Nora, L.T.C.L.	P	School for the Blind, Merrion, Co. Dublin
Bray, Mrs. G.		37, Beaumont Rd., Whitehall, Dublin ....
Briggs, Miss V.	P	182, Crumlin Rd., Dublin
Broderick, Mrs. R., B.Mus.	THCMA	Kilbogget House, Cabinteely, Co. Dublin
Brophy, Miss H.		Boherbue, Newmarket. Co. Cork
Browne, Miss M.		"St. Mary's," Newcastle Road, Galway
Bryan, Mrs. Ivy	PT	Clonakilty, Co, Cork
Bryan, Miss Alice, A.R.G.M.	P	70, Upper Leeson St., Dublin ....
Buchanan, Miss E.		Drumkeerin, Co. Leitrim
*Buckley, Miss Alice, L.R.A.M.		6, St. Andrew's Tce., Newtown, Waterford
Burke, Miss A.		24, Howth Rd., Clontarf, Dublin
Burke, Mrs. A., F.L.C.M.		39, Clonturk Park, Drumcondra, Dublin ....
Burke, Miss Lillie		32, Upper Wellington Street, Dublin ....
Burke, Miss M.		Cargins House, Tulsk, Co. Roscommon
Burke, Mrs. M.		1, Hampstead Park, The Rise, Griffith Ave., Dublin
Burke, Miss N.		Oughterard, Co. Galway
Burrowes, Alfred, A.T.C.L	P	"Muskerry," Clonkeen Road, Dean's Grange, Dublin
Byrne, Miss A.		Main St., Rush, Co. Dublin ..
Byrne, Miss C.		2, St. James' Tce., Sandymount, Dublin ....
Byrne, Mrs. M.		72, Oliver Plunkett Rd., Dun Laoghaire, Co. Dublin
Byrne, Kevin M.		27, Nth. Clarence St., Nth. Strand Rd., Dublin

Name	*Subject(s) taught*	*Address*
Caffrey, Miss R. M.A., L.L.C.M,		Riverside, Leaffoney, Kilglass P.O., Ballina, Co. Mayo ....
Callanan, Miss U., A.L.C.M		C/o. Digan, Market St., Clifden, Co. Galway
Calthorpe, Miss Nancy, L.T.C.L.	PSH CT PB	"Ardcarna," 120 Rock Rd, Booterstown,Dublin
Camier, Miss R. E.	P	64, Bridge St., Skibbereen, Co. Cork
Canty, Mrs. H. M., L.L.C.M.		Beechlawn, Kilmallock, Co. Limerick ....
Carew, Miss E., L.L.C.M.		45, Blarney St., Cork
Carey, Miss M. K.		Boxwood Ave., Dunkineely, Co. Donegal ....
Carey, Miss M, I., A.R.I.A.M.		Newhall, Sharavogue, Co. Offaly
Carroll, Miss M., A.R.I.A.M., L.T.C.L		Patrick St., Mullingar, Co. Westmeath
Casey, J. M.		9, Mallow St., Limerick
Casey, Miss Mary		"Kinnego," 11, Scapark Rd., Clontarf, Dublin
Cassidy, Miss K.		32, Ramleh, Park, Milltown, Dublin ....
Ceallaigh, Siobhan, Bean Uí		Scoil Muire, Sráid Maoil Brighde, Baile Átha Cliath
Chapman, Miss P.		Strokestown, Co. Roscommon
Charles, Miss A., L.L.C.M.		Dunmore, Co. Galway
Chisholrn, Mrs. J. ...:		1, Oxmantown Mall, Birr, Co. Offaly
*Clark, Miss Eileen, A.T.C.L.	PTH	13, Victoria Tce., St. Luke's, Cork
Clarke, Mrs. J.		74, Ellesmere Ave., Nth. Cir. Rd., Dublin
Clinton, Miss M.		"Somerville," Balheary, Swords, Co. Dublin
Cobbe, Miss S.		2, Hume St., St. Stephen's Green, Dublin ....
Codd, Miss M.		42, Sth. Main St., Wexford ....
*Coleman, Miss A. M.		Fair St., Mallow, Co. Cork ....
*Coleman, Miss Bridie, A.L.C.M. A.Mus.V.C.M.	PVT	"Avila," College Rd., Cork ....
*Connaghan, Hugh	V	8, St. Columba's Tce., Letterkenny, Co. Donegal
Connell, Miss M.		12, Grattan Crescent, Inchicore, Dublin ....
*Connery, Mrs. K., A.V.C.M.	PVT	3, Rock Villas, North Mall, Cork
Connolly, Mrs, J.		"Manorville," Church Road, Malahide, Co. Dublin
Connolly, Miss S.		34, Michael St., Kilkenny
Conole, Mrs. M.		Kilfenora, Co. Clare
Considine, Mrs. B.		Kilshanny N.S., Ennis, Co. Clare
*Conway, Hugh, L.T.C.L.	P	6, Market St., Sligo
Cooney, Mrs. J. P.	P	7, Upper Friar's Rd., Turner's Cross, Cork
Corbett, Miss L	P	Naas, Go. Kildare
Corbett, Miss M.	P	15, Pearse St., Dublin
Cork, Miss C., A.T.C.L.	P	Sligo Grammar and High School, Sligo ....

Name	*Address*
Corkery-Farrell, Mrs. M.	24, Blarney Park, Kimmage, Dublin
*Cormac-Greene, Miss N.	Mullinahone, Thurles, Co. Tipperary
Correll, Miss V., A.R.C.M.	Brookvale, Skibbereen, Co. Cork
Corry, Miss B.	Pembroke School, Pembroke Rd., Dublin
Costelloe, Miss K.	O'Connell St., Sligo
Cotter, Miss A.	Monorone Villa, Bandon, Co. Cork
*Cotter, Miss M., A.L.C.M.	The Terrace, Drimoleague, Co. Cork
Coughlan, Mrs. E.	Castlelack National School, Bandon, Co. Cork
De Courcy, Mrs. F. C.	Mount Catherine House, Clonlara, Co. Clare
*Courtenay, Miss S. M., L.T.C.L.	6, University Rd., Galway
Cox, Miss E., A.L.C.M.	34, Kirwan St., Nth. Cir. Rd., Dublin
Coyle, J.T.	10, Dean St., Kilkenny
Crilly, Miss A. M.	64, Fair St., Drogheda, Co. Louth
Cronin, Miss K.	3, Rock Villas, North Mall, Cork
Crowley, Miss Mary, A.T.C.L.	3, Friar St., Youghal, Co. Cork
Cullen, Miss M.	Rathdrum, Co. Wicklow
Cullen, Miss Nora, A.C.V.	7, St. Brigid's Ville, Borrisoleigh, Thurles, Co. Tipperary
*Cullinane, Miss B.	Newtown School, Waterford ....
Curran, Miss C.	43, Oxmantown Rd., Nth. Cir. Rd., Dublin
Curran, Mrs. E.	51, Carnew St., Dublin
*Curran, Miss E. G., B.Mus.	Clonmeen, Banteer, Co. Cork .
Curran, Miss J.	Cross Street, Athenry, Co. Galway ....
*Curtin, Miss Pauline, A.T.C.L.	2, Herbert Park, Cork
Curtis, Miss R., A.R.I.A.M.	2, Clonturk Ave., Drumcondra, Dublin ....
Dalton, Mrs. F. A.	Norfolk College, Rathgar Rd., Dublin ....
Daly, Miss E., A.R.I.A.M.	37, Haddon Rd., Clontarf, Dublin ..
*Daly, Miss Minnie	18, McDonagh Tce., Fermoy, Co. Cork
Daughton, Miss U., A.T.C.L.	New Rd., Bandon, Co. Cork ....
Davis, Mrs. L., L.R.A.M	3, New Terrace, Station Road, Maryborough, Leix
Delaney, P.	17, Lr. St. Brigid's Rd., Drumcondra, Dublin
Dennehy, Miss A.	15, Cook St., Cork ....
Dillon, Mrs. A.	23, St. Thomas Rd., Sth. Cir. Rd., Dublin
Dillon, Miss M. M., A.R.I.A.M.	5, Swanson Tce., O'Connell Ave., Limerick
Dillon, Miss Peggy, A.T.C.L.	O'Connell Avenue, Limerick ....
Doherty, Miss Kathleen, L.S.M.	276, Crumlin Rd., Dublin
Dolan, Miss M., A.L.C.M.	Milltown, Tuam, Co. Galway
Donnelly, Miss E., A.R.I.A.M.	60, Rathgar Rd., Rathgar, Dublin ....

Name	*Address*	*Subject(s) Taught*
Donnelly, Miss M. V.	1, Carlisle Tce., Bray, Co. Wicklow	
Donnelly, Miss M. J.	Dartry P.O., Cootehill, Co. Cavan	
*Donovan, Miss Eileen, B.Mus., H.Dip.Ed.	"Eglinton," Montenotte, Cork	S NA CT
Donovan, Miss K., A.L.C.M.	Castlebellingham, Co. Louth	
Doran, Miss A.	32, Munster St., Phibsboro, Dublin	P
Doran, Miss Frances, A.T.C.L...	30, Shandon Rd., Phibsboro, Dublin	P
Doran, Mrs. M.	Church View, Rathowen, Co. Westmeath	
Dowling, Miss L.	73, St. Declan Rd., Croydon Park, Dublin	
Dowling, Miss M., A.R.I.A.M.	20, Ebenezer Tce., Sth. Cir. Rd., Dublin	
Downey, H. C.	7, Manor St., Waterford	P
Downey, Miss E., L.R.A.M.	1, Suir View, Newtown, Waterford	S
Downing, Mrs. E.	Watergate St., Bandon, Co. Cork	PT
Doyle, Mrs. B.	4, Church Ave., Sth. Cir. Rd., Dublin	
Doyle, Miss B.	15, Millmount Place, Drumcondra, Dublin	
Doyle, Miss C. C.	The Bungalow, Upper Grace Park, Drumcondra, Dublin	
Doyle, Mrs. K.	75, Mangerton Rd., Drimnagh, Crumlin, Dublin	
Doyle, Miss Lily, A.T.C.L.	8, Sexton St., Limerick	P T
Doyle, Miss M.	35, Eblana Villas, Grand Canal St., Dublin	
Doyle, T. F.	The Bungalow, Upper Grace Park, Drumcondra, Dublin	
Doyle, Miss V.	"Moorock," Galtrim Park, Bray, Co. Wicklow	
*Duffner, Miss M. B., A.T.C.L.	4, Main St., Tipperary	P S T
Duggan, Miss D.	19, Vernon Gardens, Clontarf, Dublin	
Duggan, Miss Elizabeth	New St., Bandon, Co. Cork	
Duke, Mrs. Rose, A.T.C.L.	North Main St., Bandon, Co. Cork	
Dunlea, Miss Mary P., A.L.C.M.	119, Tyrconnell Park, Inchicore, Dublin	P
Dunlop, Mrs. M. D., A.R.C.M.	"Trostan," 38, Whitebeam Ave., Clonskeagh, Co. Dublin	
Dunn, Miss D., L.R.A.M	C/o. Clarke, Dunlo St, Ballinasloe, Co. Galway	
Dunne, Madam A.	Moatfield House, Clane, Co. Kildare	
Dunne, Miss M.	Riverbank House, Killucan, Co. Westmeath	
Dunne, Mrs. Nora, A.R.C.M.	13, Donnybrook Rd., Dublin ..	V
Dwyer, Mrs. H. M., A.L.C.M.	6, James' St., Tralee, Co. Kerry	

Name	*Address*
Eccles, Miss E.	Patrick St., Castlerea, Co. Roscommon
Ennis, Miss J.	Delvin, Co. Westmeath
Enright, John A.	Clontarf Place, Limerick
Fahy, Miss Annie	7, Mountpelier Tce., Galway ....
Farragher, Miss D., L.T.G.L	20, Lower Leeson St., Dublin ....
Faughan, Miss D.	Cathedral Place, Letterkenny, Co. Donegal
*Feely, Miss A.	Dominican College, Eccles St., Dublin ....
*Ferguson, Mrs. A. M., L.R.A.M.	186, Upper Rathmines Rd., Dublin ....
Finn, Miss M.	Elphin St., Strokestown, Co. Roscommon
Fitzgerald, Mrs. E.	291, Crumlin Rd., Dublin
Fitzgerald, Miss M., A.T.G.L.	"St. Ronan's," 31 Sandford Rd., Ranelagh, Dublin
Fitzpatrick, Miss S., A.R.I.A.M.	5, Bolton St., Clonmcl, Co. Tipperary
Flanagan, Miss I.	Moyvoughley N.S., Moate, Co. Westmeath
Flannery, M. P.	12, St. Carthage's Avenue, Waterford
*Fleischmann, Mrs. T., D.R.A.M. (Munich)	2, Wellesley Tce., Wellington Rd., Cork
Fleming, Mrs. A.	316, Howth Rd., Raheny, Dublin ....
*Fleming, Edward, A.T.C.L	Sráid De Valera, Youghal, Co. Cork
Fletcher, Miss L. B., L.R.A.M., M.R.S.T	Killeshandra, Co. Cavan
†Flood, Walter, L.C.V	Lurig, Dublin Rd., Sutton, Co. Dublin
Flynn, Miss Ita, L.R.I.A.M., Dip.L.S.M.	Convent of the Sacred Heart, Mount Annville, Dundrum, Co. Dublin
†Flynn, Miss M., A.L.C.M.	Belmont, Offaly
Foley, Miss D. E.	C/o. Pigott & Co Ltd., 117, Patrick St., Cork
Foley, Miss Pauline	Loreto College, St. Stephen's Green, Dublin
Forrest, Miss M.	63, William St., Limerick
Fox, John	223, Sundrive Rd., Crumlin, Dublin ....
†Fox, Miss S.	Meadow Bank, Ursuline Convent, Sligo
*Franklin, Miss Kathleen, L.R.I.A.M.	16, William St., Sligo
*Franklin, Mark	16, William St., Sligo
Franklin, Mrs. S.	10, Eaton Rd., Terenure, Dublin
Friel, Miss J., F.L.C.M.	21, Chard Rd., Drogheda, Co. Louth ....
Furlong, Miss Josephine	"Fionn Barra," Coolgreany Rd., Arklow ....
Fumiss, Miss J.	4, Railway Square, Waterford ....

Name	*Address*
Gaffney, Liam	St. Enda's College, Taylor's Hill, Galway
Gallagher, Miss G.	1, Talbot Place, Dublin
Gallagher, Miss M.	46, Beechmount Villas, Glasnevin, Dublin
Galloway-Rigg, Miss M., L.L.C.M	23, O'Connell Tce., Berkeley Rd., Dublin
Galwey, Miss B.	Broad St., Charleville, Co. Cork
Gamble, Miss I. M.	"St. Giles," Fairfield Rd., Glasnevin, Dublin
*Gardiner, Miss Helena, L.I.S.M.	The Sheiling, Chapelizod, Dublin....P
*Gebler, Hermann	19, Catherine St., Waterford ....
Gebler, Mrs.	19, Catherine St., Waterford ....
Geddes, Miss F., A.L.C.M.	Bishop St., Tuam, Co. Galway
Gibson, X.	20, Mary St., Clonmel, Co. Tipperary
Gilbert, Miss Nancy	Academy St., Navan, Co. Meath
Gillian, Miss S.	7, Craigmore Gardens, Blackrock, Co. Dublin
Gilligan, Miss M.	2, Woodfield Cottages, Inchicore, Dublin ....
Gilmartin, Miss T.	Glenfarne Rd., Kiltyclogher, Co. Leitrim
Glacken, Mrs. F.	St. Cecilia's School of Music, Ballina, Co. Mayo
Gleeson, Miss D.	10, Auburn Tce., Athlone, Co. Westmeath
Gleeson, Miss M.	51, Shelmartin Ave., Fairview, Dublin ....
Glennon, Miss Pearl	Loreto College, North Great George's St., Dublin
Glynn, Mrs. J.	Oxhill, Knockicar, Boyle, Co. Roscommon
Goodwin, Miss E.	Bridgetown, Co, Donegal
*Gordon, Miss E., L.T.C.L.	The Rectory, Carrigaline, Co. Cork
*Graham, Miss Muriel, F.R.I.A.M.	39 Harcourt St. Dublin ....P
Granger, William P.	Killitragh, Greystones, Co. Wicklow
Gray, Miss E. F., A.R.I.A.M	4, Lakelands Park, Terenure, Dublin ....
*Gray, Miss M., A.L.C.M.	2, Cahergal View, Old Youghal Rd., Cork
Green, Miss K.	27, Mount Prospect Ave., Clontarf, Dublin
*Grey, Miss M.	1, Sidmonton Square, Bray, Co. Wicklow
Griffith, Mrs. M.	28, Elm Park, Ennis Rd., Limerick
*Grogan, Miss A.	54, Queen St., Clonmel, Co. Tipperary
Guina, D., L.T.C.L., A.Mus. T.C.L.	"Maryville," Ennis Rd., Limerick

Name	*Address*
*Hackett O'Connell, Miss A.	St. James Place, Fermoy, Co. Cork
Hall, Miss Doreen, A.R.I.A.M.	Rochelle School, Old Blackrock Rd., Cork
Hall, Miss T.	40, Charlemont Rd., Clontarf, Dublin ....
Hammer, Miss D. P., A.T.C.L.	13, The Crescent, Cobh, Co. Cork
Hand, Miss C.	9, Waltham Tce., Blackrock, Co. Dublin ....
Hannigan, Mrs. B.	22, Charleville Rd., Nth. Cir. Rd., Dublin .
Hanstock, Miss Muriel	Coolnaskerry, Old Connaught, Bray, Co. Wicklow .
Harris, Miss Enda, L.R.A.M	11, Clarinda Park West, Dun Laoghaire, Co. Dublin
Harris, Miss L.	Riverview House, Enniscorthy, Co. Wexford
Harrison, George	19, Castle Ave., Clontarf, Dublin
Harte, Miss F. E.	33, Clarinda Park W., Dun Laoghaire, Co. Dublin
*Hartmann, Miss R. E., A.T.C.L.	2, Patrick St., Limerick ....
Harty, Miss K. R.	Eaton Lodge School, Tramorc, Co. Waterford
Hassett, J. S.	15, Crescent Ave., Limerick ....
Hayden,C.J.	Callan, Co. Kilkenny
Hayes, Miss Frieda	Loreto College, St. Stephen's Green, Dublin
Hayes, Mrs. M.	Newport Rd., Castlebar, Co. Mayo
*Hayes, Miss M. M.	Bank Place, Dunmanway, Co. Cork ..
Hayes, Miss S.	10, Loreto Tce., Bray, Co. Wicklow....
Haythornthwaite, Miss Aithna, A.R.C.M., M.R.S.T.	Alexandra College and School, Dublin
*Haywood, Frank, M.I.S.M	3, William St., Sligo
*Healion, Mrs. Bridie, A.R.I.A.M.	40, Philipsburgh Ave,, Fairview, Dublin ....
Hearne, Mrs. K.	23, Belton Park Rd., Collins Ave., Dublin
Heffernan, R.	Valetta, Dargle Rd., Bray, Co. Wicklow
Hegarty, Miss Edith	3, Friar St., Cork ....
*Hegarty, Patrick J., L.T.C.L.	29, McCurtain St., Fermoy, Co. Cork
Hegarty, Mrs. P. J., A.T.C.L	29, McCurtain St., Fermoy, Co. Cork
*Hickey, Miss Carmel, A.R.I.A.M,	"Kincora," Highfield Ave., Cork
Higgins, Miss S.	Main St. Newbridge, Co. Kildare
Hilser, Miss M.	Home Villa, Sunday's Well, Rd., Cork
Hoey, Miss M. N.	Columba House, Howth, Co. Dublin ....
Hogan, Mrs. M. C., N.T	Beaupre, Ballinode, Co, Monaghan

Name	Address	Subject(s) Taught
Holland, Miss K	24, Ashe St., Clonakilty, Co. Cork	PT
Houlihan, Denis, A.T.C.L.	4 John Redmond St., Cork ..	P T
Hourihane, Mrs. Maura, A.T.C.L.	7, Pearse St., Kinsale, Co. Cork	
Hourihane, Mrs. T.	New Rd., Bandon, Co. Cork	P
Hughes, Miss M. J.	"St. John's," 77, Russell Avenue, Drumcondra, Dublin	
Hunter, Miss Sally	Ramelton, Co. Donegal	P
Hurley, Miss A. E.	"St. Michael's," O'Callaghan's Mills, Co. Clare	
Hynes, Miss S.	St. Finbarr's, Bishop St., Cork....	
Ingle, Miss J. D., Dip.C.S.M.	"Mosgrove," Farnlea, Park, Cork	P S
Ivory, Miss G.	100, Larkfield Gardens, Terenure, Dublin	
Jackson, Miss F. M., A.R.I.A.M.	190, Rathfarnham Rd., Rathfarnham, Dublin	P
Jacob, Mrs. S. K.	Summerville, The Cove, Tramore, Co. Waterford	P
James, Mrs. L., L.L.C.M	Clonavarne, Brandrum, Co. Monaghan	
Jellett, Miss Bay	36, Fitzwilliam Square, Dublin	V
Jennings, Miss M. J., A.L.C.M.	Main Street, Loughrea, Co. Galway	
Judge, Miss D.	143, Lr. Drumcondra Rd., Dublin	
Kavanagh, A. V. .	Tinnakilly, Rathnew. Co. Wicklow	
Kavanagh, Miss A. P.	150, Pembroke Rd., Ballsbridge, Dublin	
Keane,Mrs. M.J. .	Lattin, Co. Tipperary	
*O'Hanlon, Mrs. A. M., L.T.C.L	Maryville House, Ballintemple Cork..	P
Kearns, Miss Mary Cecilia, L.L.C.M.	Ballymulvey, Ballymahon, Co. Longford..,.	P
Kearns, Neil	Lumena, Furry Park, Raheny. Co. Dublin	P
Keegan, Miss M.	35, Ailesbury Park, Ballsbridge, Dublin	
Kelleghan, Miss Anna, A.L.C.M.	Rampark, Mullingar, Co. Westmeath	PH
*Kelleher, Miss S., A.C.V., Dip.C.S.M	9, Wolfe Tone St., Cork	PV
*Keller, Miss D. E.	Sunville, Marble Hall Park, Cork...	PT
*Keller, Michael F., A.C.V.	4, City View, Gardiner's Hill, St Luke's, Cork	VT
Kelly, Miss E.	Turnpike Rd., Nenagh, Co. Tipperary	
Kelly, Miss J., A.R.I.A.M	1, Parnell St., Bandon, Co. Cork	
Kelly, J.J.	Ratoath N.S., Ratoath, Co. Meath	
Kelly, Mrs. N. ..	13 New Brighton Tce., Omagh, Co. Tyrone	
Kelly, Miss Olive, A.T.C.L	North CIr. Rd., Dublin	PS

Name	*Address*	*Subject(s) Taught*
Kelly, Mrs. S.	St. Louis, Stillorgan Park, Blackrock, Co. Dublin	
Kenny, Miss D., A.R.I.A.M.	40, Northumberland Ave., Dun Laoghaire, Co. Dublin	
*Kenny, Miss M. M., A.R.I.A.M., L.L.C.M.	St. Philip's Convent, Mount Belew, Co. Galway ..	P
Kenny, Miss U.	St. Anthony's, 175,North Strand Rd., Dublin	V
Keogh, Miss Mary, L.R.A.M.	Northumberland Rd., Dublin	S CT
Kingston, Miss D. L.	Grasmere, Sutton, Dublin	P
Kingston, Miss Mabel, L.R.A.M.	Loy, The Green Rd., Blackrock, Co. Dublin .	P T
Kivlehan, Mrs. L., A.L.C.M .	Killeenduff, Easkey, Co. Sligo	
Knipe, Miss L. M., L.I.S.M	Fethard-on-Sea, Via Waterford	P T
Knowles, Miss C. M.	33, Orwell Park, Rathgar, Dublin	P
Knox-Darling, Miss I.	Glengarra Park, Dun Laoghaire, Co. Dublin .	P
Ladley, Miss C.	13, Hamilton St., Sth. Cir. Rd., Dublin	
Lane, Mrs. K.	Devenish Ave., Foynes, Co. Limerick	
Lane-Duffy, Mrs. P.	5, Raheenvoe, Ballina, Co. Mayo	
Larchet, Miss Eveleen	304, Navan Rd,, Cabra, Dublin	
Leahy, Mrs. D.	16, Portrane, Donabate, Co. Dublin	
Lee, Miss E.	Croaghta Park, Glasheen Rd.,Cork	
Lee, Miss J., A.T.C.L.	"St. Mary's," Abbey Villas, Nenagh, Co. Tipperary	
Leeson, Miss M.	Horndean, Booterstown Ave., Blackrock, Co. Dublin	P
Lelan, Miss L. W	30, Oxmantown Rd., Nth, Cir. Rd., Dublin	
Linehan, Miss E., A.R.I.A.M., L.L.C.M.	St. Anthony's School, 2, Shannon St., Limerick	
Lennon, Frederick, A.T.C.L. ...	246, Sundrive Rd., Crumlin, Dublin.	P
Lennon, Miss M.	The Crescent, Dundalk, Co. Louth	
Lewis, Mrs. Hazel, L.R.A.M	Weston, Baily, Co. Dublin	P V
Lewis, Mrs. Shirley, L.R.A.M.	Weston, Baily, Co. Dublin	V
Leyden, Miss Kathleen	33, Terenure Park, Terenure, Dublin	P
Linehan, Miss N.	67, Oxmantown Rd., Nth. Cir. Rd., Dublin	
Liston, Miss N. A., Mus.B.	23, Lindsay Rd,, Glasnevin, Dublin	
Lloyd, Miss M., A.L.C.M	3, Shanganagh Rd., Drumcondra, Dublin	
Long, Miss V. E.	46, Ulverton Rd., Dalkey, Co. Dublin	P
Lowe, Miss Isma	Luanza, Home Farm Rd., Drumcondra, Dublin	P
Lowe, J. G.	64, Mourne Rd., Drimnagh, Dublin	
Luke, Miss Vera	26, Grove Park, Rathmines, Dublin....	PT
Lundie, Mrs. H.	Fairbank, Bailieborough, Co. Cavan	
Lynn, Miss Florence, L.L.C.M.	Main St., Donegal	PT

Name	*Address*	*Subject(s) Taught*
McAdams, Mrs. E.	Midleton College, Co. Cork	P T
McBride, Andrew McN. N.	15, Frankfort Ave,, Rathgar, Dublin	
MacCabe, Miss A.	Main Street, Kingscourt, Co. Cavan	
McCabe, Miss S.	2, Brighton Tce., Monkstown, Co. Dublin	PHTS
McCann, Miss Alice, A.R.I.A.M.	2, Leslie Ave., Dalkey, Co, Dublin	
McCarr, Miss G., F.T.C.L., A.R.I.A.M.	"St. Cecilia's," St. Ann's Drive, Montenotte Park, Cork	
*McCarthy, Mrs, I.	Market St., Monaghan	
McCarthy, Miss I. D.	Ballymore, Co. Donegal	P T
McCausland, Mrs., F.T.C.L	3, Belvedere Tce., Mullingar, Co. Westmeath	
McCormack, Miss S., A.R.I.A.M.	Coolmanegh, Coliemore Rd., Dalkey, Co. Dublin	P
McCormack, Miss S.	133, Lower Baggot St., Dublin	P T
McDonagh, Miss D.	Doonbeg, Co. Clare	
McDonagh, Miss K. M.	Ardnaree, Ballina, Co. Mayo	
McDonagh, Mrs. J.	16, Terenure Rd., East, Dublin	P
McDonnell, Miss Francis, A.L.C.M.	Cappagh House, Cappagh, Co. Waterford	P
McDonogh, Miss M.	The Harp, Kildare	
McEnerney, Miss M.	61, Philipsburgh Tce., Fairview, Dublin	
McEntegart, Miss M., A.R.I.A.M.	Grandville, Granard, Co. Longford	
MacEvoy, Miss S.	12, Emorville Ave., Sth. Cir. Road, Dublin	
McGarry, Miss L	The Crescent, Boyle, Co. Roscommon	
McGee, E. C.	"St. Margaret's," 59, Brighton Road, Terenure, Dublin	
McGoldrick, Miss R.	Nobber, Co. Meath ..	
McGrath, Miss K.	"Menlo," 102, Cabra Rd., Dublin	
McGrath, Mrs. M.	12, Wesley Rd., Rathgar, Dublin	P
MacGregor, Miss E., A.R.C.M.	Glenamaddy, Castlerea, Co. Roscommon	
McGuinness, Miss A.	Bridge St., Athenry, Co. Galway	
McGuinness, Miss C.	Chequerhill House, Dunmore, Co. Galway	
McHugh, Miss P.	Kilnaleck, Co. Cavan	
Mclnerney, Miss M.	101, Lindsay Rd,, Cabra, Dublin	
McKinnon, Miss V.	"Sorrento", Gordon Ave., Foxrock, Co. Dublin	
McKnight, Mrs, A.	"Sunville," Thomondgate, Limerick	
McMahon, Miss L.	8, Market St, Listowel, Co. Kerry	P
MacMahon, Miss Máirín, A.L.C.M	68, Mobhi Rd., Glasnevin, Dublin.	P
McNamee, Miss M.		
83, Dunluce Rd., Clontarf, Dublin		

Name	*Address*	*Subject(s) Taught*
McNevin, Miss Stella	40, Brighton Sq., Rathgar, Dublin	P
McNie, Miss M. G., L.R.A.M.	2, Ossory Place, Evergreen Rd., Cork	P
McNulty, D., L.R.I.A.M	24, Bloomfield Ave., Sth. Cir. Rd., Dublin	
McQuaid, Mrs. E	34, Longwood Ave., Sth. Cir. Rd., Dublin	
*MacSweeney, Mrs. E., B.Mus.	Latsoure, Curraheen Rd., Bishopstown, Cork	O P T
Madden, Miss M., A.R.I.A.M.	22, High St., Limerick	
Maddix, Miss Anna, L.L.G.M.	30, Ormond Quay, Dublin	P
Maddock, Miss G., A.R.I.A.M.	"Craigmore," 4, Temple Villas, Rathmines, Dublin	
Maguire, Miss K.	Ballinlough, Co. Roscommon	
Maguire, Miss L. C.	20, Charleston Ave., Rathmines, Dublin	P T
Maguire, Miss N.	6, Lr. Merrion St., Dublin	
Maloney, Miss Bridie, A.R.I.A.M.	27, Patrick St., Mountmellick, Co. Leix	V CT Orch
Mangan, Miss K., A.R.I.A.M.	60, Phibsboro' Rd., Nth. Cir. Rd., Dublin	
Manning, Francis, A.T.C.L	St. Joseph's Asylum for the Blind, Drumcondra, Dublin	P
Mansfield, F.	Ramstown Lr., Gorey, Co. Wexford	
Marcus, Miss Nella, A.T.C.L	1, Mardyke Villas, Cork	P T
Markey-Heffernan, Miss E. J.	5, Castlewood Park, Rathmines, Dublin	
Marshall, R., L.R.A.M.	7, St. Brigid's Tce., Athlone, Co. Westmeath	
Marshall, Mrs. R. I.	Moelvia, Glenageary, Co. Dublin	P
Martin, Miss M.	Castleview, Rushbrooke, Co. Cork	
Martin, Miss S. L.	Castleview, Rushbrooke, Co. Cork	
Mayne, Miss Constance	28, Londonbridge Rd., Sandymount, Dublin	P
*Metcalfe, Granville, L.R.I.A.M.	121, O'Connell St., Limerick	V Vla T
Metcalfe, Mrs, B.	121, O'Connell St., Limerick	P S
Miles, Miss A.	2, Mount Pleasant Sq., Ranelagh, Dublin	
Moloney, Miss B.	27, Patrick St., Mountmellick, Dublin	
Molyneux, Miss K., L.R.A.M.	The Hall, Monkstown, Co. Dublin	P
Montgomery, Miss B.	Bessmount Park, Monaghan	
Moore, Miss S. E., L.RA.M., A.R.C.M.	High School, Sidney Place, Cork	
Morley, Miss Ivy	Square St., Clonakilty, Co. Cork	P T
Morris, Miss G. A.	41 St. Anne's, 30, Leinster Ave., North Strand, Dublin	
Morris, Miss M.	32, Avenue Rd., Dundalk, Co. Louth	
*Morrison, Miss Sheilagh, A.R.I.A.M	"Innisfree," 57, Cowper Rd., Rathmines, Dublin	P CT

Name	*Address*	*Subject(s) Taught*
Morrissey, Mrs. G., A.L.C.M.	3, South Terrace, Dungarvan, Co. Waterford	
Mullally, Mrs. K.	31, Oliver Plunkett St., Mullingar, Co. Westmeath	
Mulhern, Miss K.	Bundoran House, Bundoran, Co Donegal	
Mullally, Miss M., L.L.C.M.	75, Brian Rd., Marino, Dublin	
Mullally, Miss V	15, Rathdown Rd., Nth. Cir Rd., Dublin	
†Mullins, Miss E., A.V.C.M.	Main Street, Cappoquin, Co. Waterford	P T
Mulvany, Miss May, A.T.C.L	42, Clonliffe Rd., Ballybough	P
Munroe, V.	Lord Edward St., Sligo	P
Murphy, Miss Alice, L.R.I.A.M.	Laurence Hotel, Church St., Tullamore, Offaly	P
Murphy, Miss Helen	"Kilbarron" Menloe Gardens, Blackrock, Cork	P
†Murphy, Miss Kathleen, A.L.C.M.	7, Market St., Bantry, Co. Cork	P E
Murphy, Miss M,, A:R.I.A.M	"St, Margaret", Shannonville, Ennis Rd., Limerick	
*Murphy, Miss N., Dip.L.S.M.	"Lisieux," Station Rd., Moate, Co. Westmeath	P
Murray, Miss M.	Ballina, Toames, Macroom, Co. Cork	
Murray, Miss M., A.R.I.A.M.	4, Park View, Dundalk, Co. Louth	
Murray, W. Henry	St. Saviour's, Dominick St., Dublin .	O
Mustard, Miss M., A.L.C.M.	1, Bruce's Tce., Upper Dargle Rd., Bray, Co. Wicklow	
Myles, Miss Annie	2, Mount Pleasant Square, Ranelagh, Dublin	P
Myra, Miss M.	33, Dufferin Ave., Sth. Cir. Rd., Dublin	
Neary, Mils S.	Girls' School, Belmullet, Co. Mayo	
*Neeson, Mrs. G., A.R.I.A.M.	Mount Verdon Villa, Wellington Rd., Cork	P S T E
Nesbitt, Miss W.	Boyle, Co. Roscommon	P
Nolan, Miss A.	Ossory; Street, Rathdowney, Laoighis	
Nolan, Miss Ursula Anderson, L.R.I.A.M. Dublin .P	"St. Cecilia's," St. Anthony's Rd., Sth. Cir, Rd.,	
Nolan, Miss U., L.R.I.A.M.	90, Temple Rd., Blackrock, Dublin	P V T
O'Beirne Miss C.	"St. John's Court," Devenish, Athlone, Co. Westmeath	
*Boyle, Brendan, F.L.C.M. . P	9, Clare View Terrace, South Circular Road, Limerick	
O'Brien, Miss D., A.L.C.M.	5, Grattan St., Tipperary	PT
O'Brien, Miss Ethel, L.L.C.M.	45, Gladstone St., Clonmel, Co. Tipperary .	P
O'Brien, Miss Kitty, L.R.I.A.M.	61, Annamoe Rd., Nth. Cir. Rd, Dublin	P

Name	*Address*	*Subject(s) Taught*
O'Brien, J. S.	159, Merrion Rd., Ballsbridge, Dublin	
*O'Brien, Miss P.	5, Grattan St., Tipperary	
O'Byrne, Miss C., B.Mus., A.R.I.A.M	Daneswood, Ballymun Rd., Dublin	P Vcl
O'Callaghan, Mrs. Eithne, L.L.S.M.	Church St., Roscommon	P V CT
*O'Callaghan, Michael, B.Mus., L.T.C.L	4, Arundel Terrace, Old Blackrock Rd., Cork	P
O'Carroll, Miss M.	3, Patrick St., Kilkenny	
O'Connell, Miss K.	The Castle, Castletownshend, Skibbereen, Co. Cork	P
*O'Connell, Miss M.	6, St, John's Tce., Mulgrave Rd., Cork	P T
*O'Conncll, Robert S. A.R.I.A.M., A.C.V.	Barrack St., Nenagh Co, Tipperary	P V Vla Vcl
O'Connor, Mrs. J.	"St. Jude's," Macroom, Co. Cork	P
O'Connor, Miss N.	Dominican Convent, St. Mary's, Cabra, Dublin	P
O'Connor, Miss N .	Tangier, Boyle, Co. Roscommon	
O'Connor, P.	4, Munster Tce., O'Connell Ave,, Limerick	
O'Doherty, Mrs. A.	Killybegs, Co. Donegal	
O'Donnell, Miss A.	67, Catherine St., Limerick	
O'Donncll, Miss E.	Grianan, Portarlington	
O'Donoghue, Miss B.	31, Fitzgerald Place, Old Blackrock Road, Cork	P V
O'Donoghue, Miss Eileen, L.T.C.L.	School for the Blind, Merrion, Dublin	P
O'Donovan, Miss M.	10, Henry Street, Kenmare, Co. Kerry	
O'Dowd, Miss Joan	Uplands, Killiney, Co. Dublin	P
O'Dwyer, Miss M.	"Mayfair," Lr. Dodder Rd., Rathfarnham, Dublin	
O'Farrell, Miss M.	Sy Zoestisy, Dublin Rd., Bray, Co.Wicklow	P V T
†O'Flynn, Miss Mary, Dip. L.S.M	Dromtariffe House, Dromagh, Banteer, Co. Cork	P T
*O'Friel, Mrs. M.	O'Brien's Bridge, Co. Clare	P V
O'Gorman, Miss Mary, L.L.C.M.	46, O'Connell St.. Dungarvan, Co. Waterford	P
O'Hanlon, Mrs. M.	Monabeg, Ballintemple, Cork	P
O'Hanlon, Miss N.	Main St., Bailieboro', Co. Cavan	
O'Kennedy, J., Jnr.	4, Shelbourne Tce., Limerick	
O'Neill, Miss B.	3, Alphonsus Villas, Limerick	
†O'Neill, Mrs. Mary, L.L.C.M.	Church View, Kilmihil, Co. Clare	P
O'Neill, Miss P.	19, Merlyn Park, Ballsbridgc Dublin	
O'Neill, Miss R., A.R.I.A.M.	21, Shandon Crescent, Phibboro', Dublin	
O'Neill, Miss S.	150, Dunluce Rd., Clontarf, Dublin	
O'Rahilly, Mrs. Josephine, L.T.C.L., M.R.S.T.	"Lisbreen," Mount Ave., Dundalk, Co. Louth	P

Name	*Address*	*Subject(s) Taught*
O'Reilly, Miss Anne	Kilmore, Ballymahon Rd., Athlone, Co, Westmeath	PT
O'Reilly, Miss Kathleen	Main St., Ballyhaunis, Co. Mayo	P V
O'Reilly, Miss M., A.L.C.M.	Grange, Dunmore, Co. Galway	
O'Riordan, Mrs. E. J.	10, Duncairn Tce., Bray, Co. Wicklow	
O'Rorke, Miss Una, L.R.I.A.M.	Ballysodare, Co. Sligo	P
O'Rourke, Miss E.	Main St., Gurteen, Co. Sligo	
O'Rourke, Mrs. L.	20, Charleston Ave., Rathmines, Dublin	
O'Shea, Mrs. M.	Woodside, Sandyford, Co. Dublin	
*O'Shea, Mrs. M., L.T.C.L.	312, Blarney St., Cork	PTS
O'Sullivan, Mrs. A., L.L.C.M.	23, Kingsland Parade, Portobello, Dublin	
O'Sullivan, Miss D., A.L.C.M.	16, Urban Tce., Boherbue, Tralee, Co. Kerry	P
†O'Sullivan, Mrs. Enda, L.L.C.M.	16, Chapel St., Lismore, Co. Waterford	P T H S
*O'Sullivan, Miss Helen, M.I.S.M.	Music Studio, Castletownbere, Co. Cork	P
O'Sullivan, Miss Kitty	Ivera, Doyle Rd., Cork	P T
O'Sullivan, Miss M., L.L.C.M.	18, Lower Hartstonge St., Limerick	PT H
O'Sullivan, Miss N.	"Dunkerron," Oakpark Rd., Tralee, Co. Kerry	
O'Toole, Miss Elizabeth	"The Studio," 20, Main St,. Bray, Co. Wicklow	P
Ormsby, Miss L.	22, Lr. Sherrard St., Nth. Cir. Rd., Dublin	
Orr, Miss Gertrude	Park Cottage, Sandyford, Dublin	P
Owen, Miss Anna	9, Estate Tce., Northumberland Rd., Dublin	P
Owens, Miss E., L.R I.A.M.	6, Longford Tce., Monkstown, Co, Dublin	
Palmer, Miss P. A.	Hillcourt, Glenageary Co. Dublin	P V Vcl
*Paul, Miss Agnes, A.T.C.L.	12 A, Henley Park, Churchtown, Dublin	P T CT
*Paul, P.J., Dip.C.S.M.	24, Cathedral Avenue, Cork ...	P O S T H
Peacock, Miss Ethel, L.R.I.A.M.	Wesley College, St. Stephen's Green, Dublin	
Pender, Mrs. R.	Malin Town, Co. Donegal	P
Perrott, Miss F. O.	Meelin House, Bandon, Co. Cork	P
Phillips, Miss M.	5, Melrose Avenue, Dublin	
Pollock, Mrs. C.	Castlepollard, Co. Westmeath ..	
Powell, Miss A. W.	Coollattin, Shillelagh, Co. Wicklow	P
†Power, Miss M. E.	General Ware House, Glengarriff, Co. Cork	PT
Power, Miss Maureen, A.T.C.L.	2, Wilton Villas, Cork	P T
Preston, Miss A..	3, Blackrock House, Blackrock, Dublin..	P
Price, Miss F.	Westgate, Wexford	
Purcell, Mrs. Eileen	Mervue, Cobh, Co. Cork	P T
Purcell, Mrs. M., A.C.V.	Mervue, Cobh, Co. Cork	P V T
Purdon, Miss E. G.	St. Margaret's Hall, Mespil Rd., Dublin	

Name	*Address*	*Subject(s) Taught*
Quane, Miss K.	Deerpark, Galbally, Co. Limerick	
Quigley, Miss M., L.L.C.M	Heynestown, Dundalk, Co. Louth	P
Quinn, Miss A.	"St. Anne's, " 52, Annamoe Rd., Nth. Cir. Rd., Dublin	
Quinn, Miss M., A.R.I.A.M.	6, McDermott St., Ballina, Co. Mayo	
Quinn, Miss Mabel	11, Moyne Rd., Rathmines, Dublin	
Raesfeldt, R. E.	The Strand, Athlone, Co. Westmeath	
Randies, Mrs. M.	The Grove, Kenmare, Co. Kerry	
Rankin, Miss Edith	13, Cherryfield Ave., Ranelagh, Dublin	P
Rankin, Miss Kathleen, L.T.C.L.	13, Cherryfield Ave., Ranelagh, Dublin	V Vla
Read, Mrs. Dorris	41, Croydon Park Ave., Fairview, Dublin	P
Read, Miss Mabel, L.R.A.M.	44, Pembroke Rd., Ballabridge, Dublin	PT
Reddin, Miss J. M.	50, James St., Dublin	P
Reddy, Miss R., A.L.C.M.	15, Castle St., Carlow	
Regan, Miss D.	"Garramore," Blackrock, Co: Dublin	P
Reidy, Miss N.	High School, Clonmel, Co. Tipperary	
Reilly, Miss A. J.	Our Lady's Bower, Athlone, Co. Westmeath	PVT
Reilly, Miss S.	40, Castle Rd., Dundalk, Co. Louth	
Rhatigan, Miss L., L.R I.A.M.	"Edmundsbury," York Rd., Dun Laoghaire, Dublin	P
Richardson, Miss A.	Main St., Macroom, Co. Cork	
Robinson, Miss D., A.L.C.M.	Main St., Dromahaire, Co. Leitrim	P
Robinson, Miss J. A.	2, Upper Hatch St., Dublin	P
Robshaw, Miss A. P., A.L.C.M.	105, Church Ave., Drumcondra, Dublin	
Roche, F.	Elton, Cnocluinghe, Co. Limerick	
Roche, Miss M.	4, Crosthwaite Pk East, Dun Laoghaire, Co. Dublin	P
Roche, Miss M.	4, Windsor Place, Ballyhooly Rd,, Cork	
Rogers, Miss Cathleen	142, Leinster Rd., Rathmines, Dublin	P
Rossiter, Miss M.	80, Lr. Beechwood Ave., Ranelagh. Dublin	
Rumbold, Miss Mignon, L.T.C.L.	66, Connaught St., Phibsboro, Dublin	P
Rumbold, Miles	St. Cecilia's, Connaught St., Dublin	P
Rumbold, Miss Sheila, L.R.I.A.M.	66, Connaught St., Phibsboro', Dublin	P
Russell, Miss E.	10, Washington St., Sth. Cir. Rd., Dublin	
Russell, Miss J. C. A.	Rozel, Sandycove, Co, Dublin	P
Russell, Mrs. Mary, A.T.C.L.	5, Kincora Tce., Upper Strand, Youghal, Co. Cork	P T
Ryan, Miss M. D.	8, Harbour Hill, Cobh, Co. Cork	

Name	*Address*	*Subject(s) Taught*
Sadlier, Miss Josephine, L.T.C.L., A.R.I.A.M.	Sarsfield St., Limerick	P S T
Sayers, Miss M. Franklyn, L.T.C.L.	15, Upper Pembroke St., Dublin	P T
Scanlan, P.	1, Liffey Tce., Droichead Nua, Co. Kildare	
Scarry, Miss P.	31, St. Brigid's Ave., Nth. Strand Rd., Dublin	
Siascia, G. M.	7, Park View Tce., Limerick	
Semple, Alex., L.T.C.L.	Letterkenny, Co. Donegal	P S T
Setright, Mrs. M.	Lisdoonvarna, Co. Clare	
Sharkey, Miss M.	30, Avondale Ave., Nth. Cir. Rd., Dublin	
Sheedy, Miss J. M.	Main Street, Charleville, Co. Cork	
Sheehan, Miss N.	Lios Brighole, Greenfield Rd., Sutton, Co. Dublin	P
Sheils, Mrs. R.	438, Nth. Cir. Rd., Dublin	
Sheridan, Mrs. B.	Moyrath, Athboy, Co. Meath	
Sheridan, Miss L.	Dunloe Hill, Ballinasloe, Co. Galway	
*Sheridan, Mrs. Mary L.R.A.M.	Dunsland, Glanmire, Co. Cork	S
Sheridau-Moffit, Anthony T., L.R.A.M.	8, The Crescent, St. Luke's, Cork	S P
Slater, Miss M.	33, Foyle Rd., Fairview, Dublin	
Slevin, Miss K.	Main St., Donegal	
Smyth, Mrs. B. L.	4, Upper Abbeygate St., Galway	
Somerville, Mrs. D., A.L.C.M.	49, Chord Rd., Drogheda, Co. Louth	
South, H. W., Mus.B.	Glengarra Park, Dun Laoghaire, Co. Dublin	PO
Stack, Miss P.	Glann-na-Gréine, Naas, Co. Kildare	
Steepe, Miss C. M.	Ballyargan, Kilfinane, Co. Limerick	
Stenson, Miss Eileen	4, Wellesley Tce., Cork	P
Stevenson, Mrs. M. G.	11, St. Kevin's Gardens, Dartry Rd., Dublin	P
Story, Miss B. M.	The Hall, Monkstown, Co. Dublin	SMA
Stronge, Miss D. E.	68, Mobhi Rd,, Glasnevin, Dublin	
Sullivan, Mrs. J. F.	Rushbrooke, Co. Cork	P
Swanton, Miss V. F.	Glen Eden, Skibbereen, Co. Cork	P
Symmonds, Miss Eileen, L.R.A.M., A.T.C.L.	Rockbrae, Westminster Rd., Foxrock, Dublin	P
Symmonds, Miss K, A., L.R.A.M.	Rockbrae, Westminster Rd., Foxrock, Dublin	P
Thuillier, Miss M.	Fort View, Kinsale, Co. Cork	P
Timoney, Mrs. M.	2, Lombard St., Waterford	
Tisdall, Miss J.	12, Royal Terrace W., Dun Laoghaire, Co. Dublin	
*Toomey, Mis Mary, L.R.I.A.M.	2, Lombard St., Waterford	P O H T
Tormey, Mrs. P.	Main St., Drimoleague, Co. Cork	

Name	*Address*	*Subject(s) Taught*
Torrance, Miss C. S.	3, Ballygihen Avenue, Sandycove, Co. Dublin	P T
Treacy, Miss K.	48, Victoria St., Sth. Cir. Rd., Dublin	
Tuohy, Miss B., L.R.I.A.M. ..	"Glenart," Mountain View Rd., Ranelagh, Dublin	
Twomey, Miss Anne	28, Friar's Walk, Cork	P
*Twomey, Miss C.	6, Mardyke St., Cork	
Tyrrell, Miss Kathleen	10, King's Hill, Arklow, Co. Wicklow.	P
Uhlemann, Miss K.	21, St. Thomas Rd., Sth. Cir. Rd., Dublin	
Velde, Van de, F., L.L.I. (Malines)	Francis St., Kilrush, Co. Clare	
Vickery, Miss Alice, B.Mus.	Alexandra College and School, Dublin ..	.P T
Victory, Miss P.	28, Northumberland Rd,, Ballsbridge, Dublin	
Wade, Mrs. J. M., L.T.C.L.	3, Lyons Tce., Sligo	P
Waldron, Miss Maura	Ballindine, Co. Mayo	
Wall, Miss H., L.T.C.L.	Sligo Grammar and High School, John St., Sligo	P
Waller, Mrs. B. F.	Knockrabo P.N.E.U. School, Dundrum, Co. Dublin	P T
Walsh, Mrs. E.	Beaxifort, Sallins Rd., Naas, Co. Kildare	
Walsh, Miss N.	St. Cecilia's School of Music, Ballina, Co. Mayo	
Ward, Miss Frances A.	The Cottage School, Kilmaligue, Portarlington, Co. Offaly	
†Ward, Miss M. G. E., A.L.C.M.	52, Mountjoy Ave., Nth. Cir, Rd., Phibsboro', Dublin	P
Warren, Mrs. Margaret	Mitchell St., Thurles, Co. Tipperary	V
Warwick, Mrs., L.R.A.M.	20, Upper Baggot St., Dublin	P
Watson, Mrs. K. A.	Carrigbeg, Kilmacarogue, Bray, Co. Wicklow	P
Watson, Miss Marjorie, L.R.I.A.M.	Sandycove, Co. Dublin	P
Watson, Miss M., L.R.I.A.M.	St. Bemadette's School, 8, Islington Ave., Sandycove, Co. Dublin	
*Weeks, Arthur, A.T.C.L., A.Mus.L.C.M.	5, Mardyke St., Cork	O T PC
Weir, Mrs. D., L.R.A.M.	'Tafira,' Glasheen Rd., Cork	P
Weld, Miss A. H.	Old Town, Naas, Co. Kildare	P T
West, Miss Mabel, A.T.C.L.	Greenmount, Ballinasloe, Co. Galway	P V
West, Mrs. M. S., A.T.C.L.	Lisroyan, Ballinasloe, Co, Galway	PV Vcl O S
Whelehan, Miss W.	Roden Place, Dundalk, Co. Louth	
Whitehead, Percy	Alexandra College and School, Dublin	S
Williams, Mrs. S. A.	Summercove, Kinsale, Co. Cork	P

Name	*Address*	*Subject(s) Taught*
Winter Smyth, Mrs. S.	Mount Pleasant. Ballufermot Hill, Chapelizod, Dublin	P
*Woods, Mrs. M.	32, Charlemont Rd., Clontarf, Dublin	
Woods, Miss Maureen P., F.T.C.L., M.R.S.T., Hon. T.C.L	25, St. Ann's Rd., Drumcondra, Dublin	P
Worin, Miss A.	44, Griffith Ave., Dublin	
Yoaklley, Mrs. Alice, L.R.A.M.	Alexandra College and School, Dublin	P T CT
*Young, Samuel, L.L.C.M.	Coolfree, Ardpatrick, Kilmallock Co. Limerick	P T

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Bassett, Miss F., Mus.Bac.	The High School, Colerainc, Co. Derry	
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Bell, Miss Elizabeth, A.T.C.L.	49, Marlborough Park, C., Belfast	
*Bennett, Miss Ida, L.R.A.M, L.I.S.M.	100, Eglantine Ave., Belfast	P T H
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Brown, E. Godfrey, O.B.E., Hon. A.R.C.M.	"Fernbank;" Holywood, Co. Down .	O Orch
Browne, Miss Irene G.	23, Sydenham Gardens, Belfast	
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Cartwright, E. M., A.R.C.O.	33, Marlboro Rd., Derry	
Childe, Miss Muriel, A.R.C.M.	"Iver," 3, Glastonbury Ave., Belfast	S

Name	*Address*	*Subject(s) Taught*
Clements, Miss Marjorie, L.T.C.L.	20, Somerton Park, Belfast	
Colhoun, Miss Maude, A.T.C.L.	20, Messines Park, Derry	
Coulter, Miss Annie	4, University St., Beliast	P S
Craig, Madame Daisy, L.R.A.M.	16, Belgravia Ave., Belfast	S
Curran, Miss May, L.R.A.M.	42, Mount Charles, Belfast	
Dann, Miss Mary, L.R.A.M., L.T.C.L.	18, Rosepark East, Belfast	
Donaghey, Miss Dorothy	21, Sheridan Drive, Bangor, Co. Down	
Emery, E. H., Mus.Doc. (Edin)., F.R.C.O., F.T.C.L	4 Hamilton Rd,, Bangor, Co, Down	
Evans, Miss Olive A., L.T.C.L.	3, Third Avenue, Baylands, Bangor, Co. Down	
Farren, Robert J., L.R.A.M., A.R.C.M., L.T.C.L., A.R.I.A.M.	Abbey, Place, Omagh, Co. Tyrone	
Fitzpatrick, Miss L.	Seabank Hotel, Portrush, Co. Antrim	
Fitzsimons, G. H., Mus.D. (T.C.D.	3 Hawthornden Gardens, Belfast	POTH
Forbes, Miss Florence, A.T.C.L.	Denet Villa, Donematia, Derry	
Forsythe, Miss (Lady Allen), L.R.A.M.	6, Cleaver Park, Belfast	
Fulton, Miss Jessie D., L.T.C.L.	32, Rosetta Park, Belfast	
Galt, Miss Meta, L.R.A.M., A.T.C.L.	143a, University St, Belfast	
Garvin, Miss S. K., L.R.A.M.	Methodist College, Belfast	
Gaukrodger. Miss Sidney, L.T.C.L.	10, Delhi St., Belfast	PS
Gaw, Miss Marjorie G., L.R.A.M., L.G.S.M., L.T.C.L.	33, Delhi St., Belfast	
Gogarty, Miss C., L.R.A.M., L.T.C.L.	55, Market St., Limavady, Co. Derry	
Guyll, G. F.	43, University Rd., Belfast	
Hamilton, Mrs. Barbara, B.A., F.T.C.L.	293 Ormeau Rd., Belfast	
Hanna, Miss Amy	"Mullamore," Aghadowey, Co. Derry	
Haughton, Frederick, L.T.C.L.	30, South Parade, Belfast	
Heaxley, Miss Helen D., L.R.A.M.	18, Cregagh Rd., Belfast	
Henderson, Miss A., A.Mus., T.C.L.	1, Kincora Ave., Knock, Belfast	
Howe, Miss Kathleen, L.G.S.M., A.T.C.L.	136, Lisburn Road, Belfast	
Hutchinson, Miss M. S., L.T.C.L.	103, High St,, Belfast	
Jones, Bertram L., L.R.A.M., L.T.C.L	20, Wellington Place, Belfast	P H T
Judge, Miss K. S., L.T.C.L.	"Cnocfierna," Belfast Rd., Carricfergus, Co. Antrim	P S H T

Name	*Subjec(s) Taught*	*Address*
Ker, Miss Hazel, L.R.A.M		2 Cross Ave., Marlborough Park, Belfast
Keys, Ivor, M.A., D.Mus, (Oxon.), F.R.C.O.		30, University Square, Belfast ....
Knox, Miss Eleanor. B.A., L.R.A.M., L.T.C.L.		Ballydown Manse, Banbridge, Co. Down
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